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1. BRONZES FROM THE EUMORFOPOULOS COLLECTIONS.

1. A Chou *Tui*.

AMONG the large collection of Chinese bronzes which the kindness of Mr Eumorfopoulos has enabled the Museum to acquire for the nation the famous bronze *tui* (a bowl for holding cereals) ranks as of quite exceptional importance. An opportunity of acquiring a bronze from the Chou period (1122-249 B.C.) of such unexampled magnificence at so moderate a figure may not ever occur again. Few bronzes which combine such age and quality exist outside the Peiping Palace collections, and should any be excavated in the future they will almost certainly find their way to Japan.

The general form of the bowl appears in Chinese books on bronzes under the heading *tui* (敦) but it seems likely that this type was known by the term *chiu*¹ (簋) previous to the Sung dynasty. These vessels were used to cook cereals at the celebration of ancestral rites and on other occasions of ceremony. They may even have been in general use. Numbers have survived, both in bronze and pottery, revealing much diversity of features, but it is most unusual to find an example with four handles. The Eumorfopoulos collection alone contains no less than three less distinguished pieces of this class, one of which, the commonest type of all,² is furnished with three legs and a lid, while another which carries a cover topped with a petalled coronet stands on a square base.³ This by no means exhausts the varieties that are known.

It was no doubt cast by the *cire perdue* process. That is to say, the bowl was modelled in wax over a hard core; the whole was then encased in fire-clay into which the molten bronze was poured so as to replace the wax, which melted and ran away through a hole. When all was cool, the casing was removed and the design finished by hand. Professor Yerts thinks that in this piece the design on the wax model

¹ W. P. Yetts, *The Catalogue of the George Eumorfopoulos Collection of Chinese and Korean Bronzes*, &c., Vol. I, pp. 44 and 45.

² Ibid., Pl. XXXIX, A51 and 52.

³ Ibid., Pl. XXXVI, A48, and Pl. XXXVII, A49.

was worked by hand without the agency of moulds. Certainly it is a triumph of technical achievement.

The belly of the bowl is covered with a highly conventionalized embossed design standing out from a background finely diapered with spiral fret patterns, revealing four elephants standing between the four handles, in two confronted pairs. Above the head of each elephant are two round bosses resembling the well-known *yin* and *yang* symbols (the male and female elements in nature). The four handles spring from the jaws of as many monster heads. The monsters probably represent tigers, but they are so heavily stylized and have suffered so considerably from long burial as to be difficult to identify. The body of each handle is engraved with flame and cloud scrolls, and under each is suspended what appears to be a further elephant head with a coiled trunk, but is probably a cicada design. Around the foot is a band of conventional dragon pattern in low relief on a background of spiral frets. The lip is encrusted and corroded but the design on the body has not been impaired. It is covered with a beautiful grey willow-green patina flushed with deeper passages of malachite.

The inscription of sixty-nine characters has survived in a perfectly legible condition. No single character is so worn or blurred as to be undecipherable. It is in archaic script but bold and dignified without the abbreviations or the careless execution that this script often engendered. So far as present knowledge admits the style is typical of the Chou, but there is probably no authority in existence who could claim to distinguish the epigraphy of the later Shang from that of the early Chou.

According to Professor Yetts the documentary importance and the beauty of this script would alone raise the bowl to the position of a very important acquisition. For the inscription is a superb example of Chinese epigraphy.

Mr L. C. Hopkins in a paper read before the Royal Asiatic Society in July 1923 (subsequently modified in 1926) has produced a translation.¹ He succeeds in deciphering all but two of the charac-

¹ Published in Centenary Supplement to the *Journal of the Royal Asiatic Society*, October 1924; and *Journal of the Royal Asiatic Society*, Part II, April 1926.

ters. Professor Yetts in preparing the Eumorfopoulos catalogue rendered another translation, which I understand he is now in the course of revising, with the help of Mr Liu P'ao-tzū.¹ Mr Takata Tadasuke suggested to him a third.² There is little difference of opinion in the actual decipherment of the characters, but there is a wide divergence of interpretation. It has been admitted that four translations can be made, each substantiated by valid arguments. The general purport is unmistakable. It is the record of a royal decree issued in respect of services rendered by a certain Marquis Hsing, acknowledged by the grant of territory which in turn admitted the privilege of casting this bronze for ancestor worship as an indestructible memorial of the occasion.

Both Prof. Yetts and Mr Hopkins suggest that the recipient may have been the first Marquis Hsing, who appears to have lived in the eleventh century. Mr Hopkins goes on to suggest that the emperor referred to, who is not mentioned by name, may have been Ch'êng Wang, who reigned from 1115 to 1078 B.C. The territory of the Hsing, he adds, seems to have been in the neighbourhood of the modern Shun Tê Fu, in the province of Chihli. This may be suggested as a possible provenance for the bronze itself. In fact, as Mr Hopkins points out, the style of the script and the brevity and simplicity of the text produce the very strongest arguments for dating this vessel to the period of the early Chou. R. S. JENYNS.

H. $7\frac{1}{4}$ inches.

D. across handles $15\frac{1}{4}$ inches.

D. across mouth $10\frac{1}{4}$ inches.

2. PAINTINGS FROM THE EUMORFOPOULOS COLLECTION.

2. Painted Bricks of the Han period.

THE earliest painting in the Eumorfopoulos Collection is not on silk or paper but on hollow clay bricks. It is, however, no mere decorative design but an elaborate composition on a large scale. It comes from a tomb and its rather hurried execution was apparently

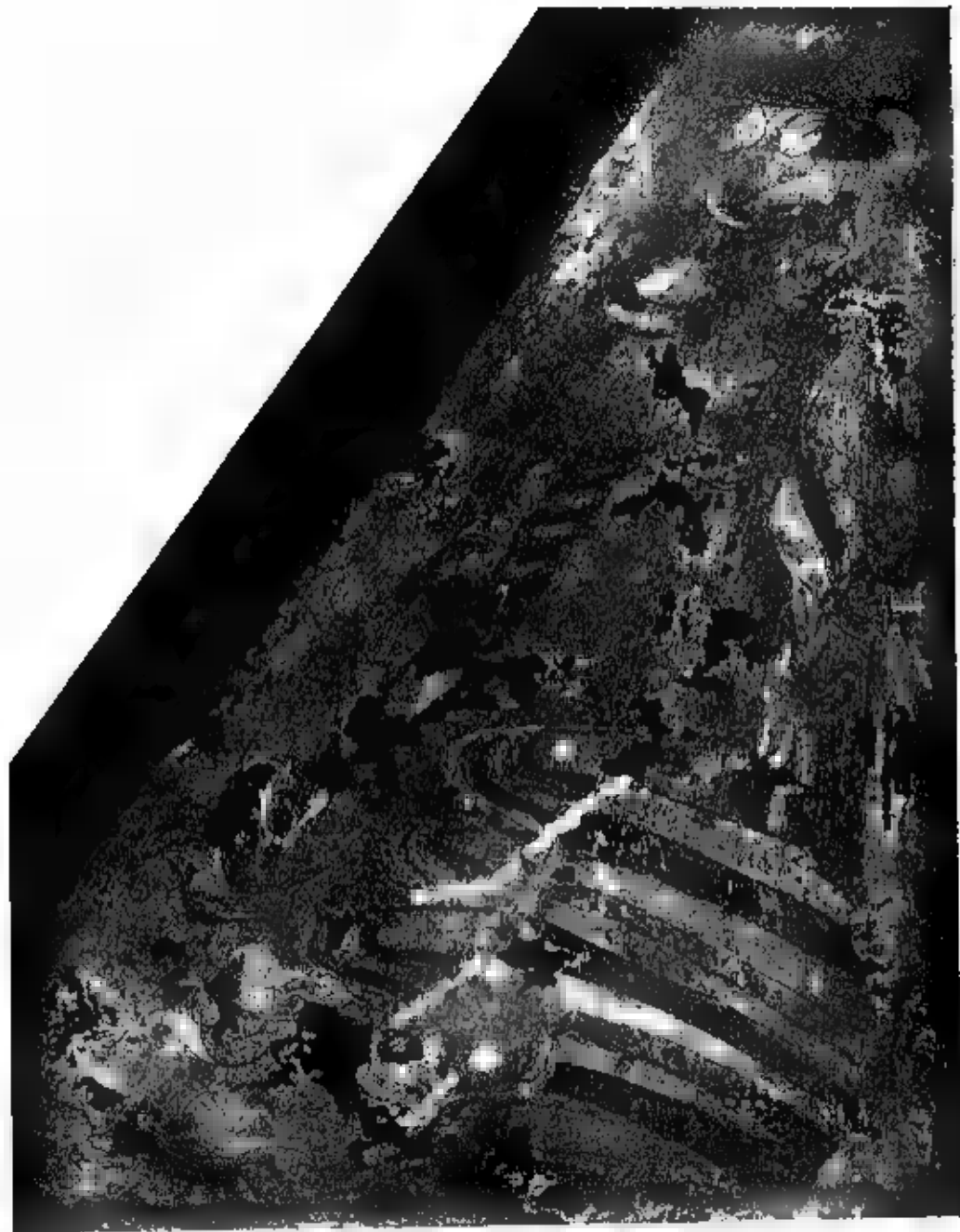
¹ W. P. Yetts, *The Catalogue of the George Eumorfopoulos Collection of Chinese and Korean Bronzes*, &c., Vol. I, p. 27.

² *Ibid.*, Vol. I, p. 29.

considered appropriate for its purpose. Such a rapid style, however, implies a considerable mastery of the medium and a long previous history for the art of painting in China.

The composition is on three bricks, the central one almost square (about 2 ft. by 1 ft. 11 in.), the side pieces being triangular so that the whole would form a pediment. As such it no doubt surmounted the tomb entrance. The bricks are briefly described in Mr Binyon's *Catalogue of the Chinese, Korean, and Siamese Paintings in the Eumorfopoulos Collection* (1928) and a coloured reproduction of them, much reduced, forms Pl. I of the volume. It had not then been established that the bricks formed a single composition. The difference in height (7 cm.) of the side from the central pieces, the absence from the latter of the impressed patterns to be found at top and bottom of the central brick and of any clear continuity of design are a quite sufficient explanation. The establishment is due to Dr Otto Fischer, who, in 1931, published a full analysis of the bricks in his book *Die Chinesische Malerei der Han-Dynastie* (pp. 77-80) with three plates showing details from them (Pls. 60-2). After examination he felt that there was no doubt of their forming a single whole. In this conclusion he was doubtless influenced by the similar group of Han bricks acquired by the Museum of Fine Arts, Boston, in 1925 and published by Dr O. Siren, Professor Torrita, and Dr Fischer himself. The arrangement of these bricks is similar, but, in this case, they were originally painted on both sides, and, moreover, there is preserved with the pediment a lintel in two pieces, on which are extremely important and well-preserved paintings. These bricks at Boston, which are approximately the same size as those in the Eumorfopoulos Collection, are said to have been excavated from an old tomb 'eight li west of the present Lo-yang Fu (in the province of Honan) in 1916'. The provenance of the Eumorfopoulos bricks is not known before they were acquired by Messrs Yamanaka, but they may be assumed to have come from the same region.

The present note is much in debt to Dr Otto Fischer's full description. Judging from the costumes and on stylistic grounds he has dated the Boston painting as being of the very end of the Han period, or, possibly, the beginning of the 3rd century A.D. He considers



II. PAINTED BRICK OF THE SECOND CENT. A.D., FROM THE
EUMORFOPOULOS COLLECTION

the present example to be rather earlier, fully recognizing the difficulty of finding comparative material.

Unfortunately, though the bricks are almost whole, the painted surface has suffered considerable defacement. Objects deposited in tombs are often found smeared with red paint, since red is a colour magically associated with the dead. In this case red pigment has been generously applied. In the accompanying illustration of one of the side pieces (Pl. II), reproduced from an infra-red photograph, the red has been in great part eliminated. But the painting has suffered also from flaking. The design was drawn in black on a ground primed in white, the colour being thinly washed on afterwards. It is thus not a fresco and is easily liable to damage—indeed the Boston bricks suffered very considerably between the time when they were excavated and when they entered the Museum of Fine Arts. Of the present bricks, the central square has suffered most but no part has entirely escaped. The right-hand brick is, on the whole, the best preserved: the greater part of it is here reproduced.

The composition can never have had more than a formal unity: it is now impossible to be quite sure of rightly making out every detail. On the extreme right is a figure dressed in light green whom Dr Fischer thinks to be welcoming the cortège facing him. He may with greater probability be thought to be taming or managing them. This cortège consists of a pair of mythical creatures harnessed to a car. They have the bodies of lions, are winged: have necks like swans, with dragon heads, horned and beaked. From their eyes stream antennae which are curiously reminiscent of the streamers attached to the later Chinese official's hat. In their beaks they hold rods with streamers at the end, which may be taken for some sort of bit, though they do not seem to be attached in any way to reins. In the front of the car sits a fierce sharp-featured man in the attitude of driving. Over his head and behind him are five poles with coloured streamers hanging from their tops, ending in white fringes. Apparently supported by these poles is a tent-like structure of striped material which encloses the rest of the car, concealing any occupants there may be. The vehicle seems to move on clouds instead of wheels.

Such is the main part of the composition: but there is a further scene represented above. Here the figures are moving in the opposite direction, from right to left. In front can be seen two men or genii, with short wings, seated on stags with great antlers. This is the most easily visible part of the whole pediment. Behind them comes another car, this time drawn by a great crane, which is seen to be flying at high speed. The vehicle seems wholly formed of cloud and in it are two figures winged like the first, clasping hands beneath a pole with a double baldacchino. The figure in front seems to be conducting the one behind. The speed of this car is in great contrast to the slow if enormously powerful team which draws the lower carriage. The other two bricks are painted with similar scenes though it is much harder to make out their details.

Without doubt, as Dr Fischer and Mr Binyon have pointed out, this painting is concerned with the magical world of later Taoism. The cars are the vehicles in which souls are borne about the realms of space, but the subject is intended literally and is no philosophical allegory. For, long before the second century A.D., Taoism had been annexed by magicians who had quite supplanted the original philosophical teaching connected with the name of Lao Tzû. Under their influence the ancient Chinese belief in a continuance of existence after death, a belief held in different forms by many schools of thought, was crystallized into a materialistic faith in the existence of actual Isles of the Blest in the Eastern Ocean. In conformity with such doctrines the Han Emperors and their Ministers prepared for themselves most elaborate tombs to receive their bodies after death. The teaching of such philosophers as Confucius and Mo-ti had little influence in restraining the extravagance of these tombs.

Such are the circumstances in which this painting was produced. It is an extremely important document from a time when there is still no trace in style or subject of the influence of Buddhism. It is of the utmost rarity; the only painting of about the same date, that at Boston, being of a secular subject, an imperial animal-fight, while the pottery and bronzes of the Han period which treat somewhat similar themes have little of the spirit expressed in the vivid drawing on these bricks. It shows an interest in movement and romance, a

freedom and vigour too sophisticated to be called primitive, but such as is never again exemplified in Chinese painting. It is fitting that it should join in the Museum collection the only important surviving painting of the succeeding age, Ku K'ai Chih's Admonitions of the Instructress.

B. GRAY.

3. STUCCO FIGURINES FROM HADDA.

THE Museum has lately benefited by the action of the Council of the National Museums of France, which, at the instance of M. Hackin, Director of the Musée Guimet, has authorized the deposit on permanent loan of a series of twenty stuccoes from the excavations at Hadda, about five miles south of Jalalabad. These excavations, undertaken in 1926-8 by M. Barthoux for the French Archaeological Delegation in Afghanistan, are of great importance for the study of the Gandhara school of sculpture, as well as for early Buddhist studies in general, as the first thorough investigation of an important Buddhist site in the area beyond the Khaibar Pass from which much rich material has, during the last seventy-five years especially, come down to Peshawar. Most of this material was the fruit of unauthorized digging by the native Afridis, and even such pieces as those in the Museum collection which came from Simpson's visit to Hadda in 1879 do not form a sufficiently extensive series to be used as data for a survey of the art. The finds of M. Barthoux at Hadda, on the other hand, were extremely rich, especially in stuccoes, and his publication of them, which is now in progress, will provide ample material for the study of this last phase of the Hellenic style in India from the third century A.D. down to 530, when all this country was devastated by the Huns. Of the twenty pieces now to be placed beside the Museum's large collection of Gandhara sculpture, eighteen are heads. They represent the variety of the types found from the expressionless Buddha to the almost Gothic monk and donor.

B. GRAY.

4. AN OLD BABYLONIAN FROG-AMULET.

THE remarkable little work of art illustrated on Pl. IIIc, is a recent acquisition of the Department of Egyptian and Assyrian

Antiquities, now numbered 123555. It is a small figure of a frog, carved in banded agate, measuring $1\frac{1}{8}$ inches \times $\frac{3}{4}$ inch \times $\frac{1}{2}$ inch, and pierced horizontally at the narrowest part of the body so that it might be carried on a string of beads. The regularity and high finish of the carving in a hard material are themselves admirable, but what gives especial character to the work is the extraordinary skill with which the maker has chosen his stone and fashioned it so that the milky bands not only diverge symmetrically from the nose to the hind-quarters, but are made to outline the limbs with alternate rings of brown and white by the natural effect of the shaping, and this without any distortion of the form. Ingenuity reaches its height in the eyes, which are indicated by two small brown dots left in the midst of a patch of white on each side. It is scarcely credible that these minute effects could be obtained without artificial colouring of the surface, but there is no trace of this; everything has been done by meticulous workmanship alone.

As there is no external or inscriptional evidence the dating of this amulet must depend on general considerations. Banded agate of this kind seems to have been popular for beads and charms at only two periods in Babylonian history, very widely separated, in the time of the kingdom of Agade, i.e. about the middle of the third millennium, and under the late Assyrian empire in the ninth to the seventh centuries B.C. But the latter is not a likely claimant for this object because the frog-amulet seems hardly to have been then in fashion, certainly not in this material which was used mainly for beads and cylinder-seals. On the other hand the frog was worn by several occupants of graves in the cemetery of the Early Dynastic and Agade periods at Ur, and there are other examples which seem to be of about the same date. But in the Early Dynastic period agate appears very sparingly and only in the form of beads, whereas its use and variety of form expand considerably in the subsequent age. Such figures of frogs as may be assigned to a still later time are generally made of frit. There seems, consequently, much reason to assign this small masterpiece to the dynasty of the Sargonid kings, under whom, as is well known, very fine stone carving in relief was executed, and also the delicate art of the cylinder-seal engravers



a



c



b

III. *a, b.* TWO GREEK VASES; *c.* BABYLONIAN
AGATE FROG-AMULET

reached its highest perfection. This amulet may be said to reveal an equal mastery of miniature sculpture in the round.

C. J. GADD.

5. TWO GREEK VASES.

THE first of two vases recently obtained by the Department of Greek and Roman Antiquities is a Corinthian aryballos, or oil-bottle (Pl. III *a*), of normal form, with a design of Herakles shooting an arrow at a Centaur, who carries a branch of a tree. The subject in itself calls for no comment, but it is rare to find a mythological group on so small a vase, and the style is also unusual. The figures are in silhouette, without incision or purple; Herakles, who is kneeling, is shown on a larger scale than the Centaur, and the picture has none of the usual architectonic framing; both figures stand on short lengths of ground line set at different levels, with a third line, perhaps representing a rock, under the bent leg of Herakles. This suggestion of landscape is most uncommon at the early period of the vase, about 600 B.C.

The second (Pl. III *b*), also an oil-bottle, is Athenian, of the type in which the front is composed of a figure modelled in relief, to which back handle and spout are added as unobtrusively as is possible. These vases have been frequently discussed; a list of the more usual types was drawn up by Séchan in *Revue Archéologique*, 1912, II, p. 123. Most are of the late fourth or early third century B.C., and as might be expected at this date they are generally slight decorative pieces, gay with bright colours and gilding. In contrast with them, the new example has all the noble simplicity of an Attic grave relief. The subject, too, would be appropriate to a grave relief; the purpose of the vase being probably funerary, we may well suppose the group to be a translation into terra-cotta from a marble stele. A youth wearing cap and cloak is shown seated against a rock and looking down at his dog, of which little more than the hind quarters now remains. There are traces of yellow paint on his hair and cloak; the rest of his body was covered with a pink slip which has flaked away, exposing the warm Attic clay. The vase belongs to the beginning of the fourth century, being thus among the earliest as well as among the finest of the class.

F. N. PRYCE.

6. DRAWINGS BY RUBENS AND VAN DYCK FROM THE NATIONAL GALLERY.

THE Trustees of the National Gallery have transferred on indefinite loan to the British Museum sixteen drawings by Rubens (and his school) and by Van Dyck. These drawings formed part of the Peel collection purchased in 1871 for the National Gallery. They had previously belonged to Sir Thomas Lawrence and most of them had been exhibited in the year 1835 by the Woodburn Brothers, into whose hands the great collection fell after the artist's death in 1830. It was from them (the Woodburns) that Sir Robert Peel purchased them at some period before 1844, when they are described by Mrs Jameson as in his collection. Some of them will be known to visitors to the National Gallery, where latterly they had been on exhibition in the small room XXIII. They have now been exhibited in the Gallery of the Department of Prints and Drawings together with a selection from the rich collection of drawings by Rubens and Van Dyck already in the British Museum (catalogued in Vol. II of the Catalogue of the Dutch and Flemish Drawings).

The drawings are described in the National Gallery Catalogue of Pictures, and it is under the numbers of that Catalogue that they are referred to in the following notes.

853 a, b, c, d. *The Fall of the Damned*. Four drawings of groups in the picture at Munich (R. 93).¹ All four bear the mark of Prosper Henry Lankrink. Two were exhibited in the Lawrence Gallery Nos. 50 and 51. It is there stated that they came from the collections of Sir James Thornhill² and Benjamin West as well as from that of Lankrink. All four were sold in West's Sale on 1 July 1820, lots 77-80, for the sum of 160 guineas and presumably then acquired by Lawrence. They are reproduced and described by Rooses, Vol. V, Nos. 1412-15 (853 a = R. pl. 401; 853 b = R.

¹ The measurements are as follows: 853 a, $27\frac{1}{2} \times 19$ in. (70×48 cm.); 853 b, $29\frac{1}{2} \times 18\frac{3}{4}$ in. (74.8×47.6 cm.); 853 c, $29\frac{1}{2} \times 18\frac{3}{4}$ in. (75×47.8 cm.); 853 d, $28\frac{1}{2} \times 18\frac{1}{2}$ in. (72×47.6 cm.).

² Jon. Richardson, *An Account of Some of the Statues . . .* London, 1722, p. 351. "The Fall of the Angels (of which my Father has the first Thoughts, and Sir James Thornhill, the Finish'd Drawings in several Large Pictures, as they may almost be call'd)."

pl. 403; 853 c = R. pl. 400; 853 d = R. pl. 402), with the remark 'La facture de ces quatre dessins est assez monotone'. He seems however to regard them as original studies for the picture, a view apparently not shared by Glück and Haberditzl, who do not include them in their corpus of Rubens drawings. A fifth drawing already in the Museum (Catalogue of Dutch and Flemish Drawings, Vol. II, p. 6: Rooses No. 1416) belongs to the series and can be treated at the same time, although as Rooses points out its quality is definitely superior.

Between them the five drawings cover all the main groups of the damned who are falling through the air; but not the animals and figures in the foreground,¹ the group of St Michael and the Angels in the top left corner, or the smaller figures in the left margin.

What was the purpose of these five drawings? What stage in the composition of the picture do they represent? How much of them is by Rubens himself? The occasion of their re-assembly and the opportunity of a closer examination than was possible to Rooses makes it worth while re-examining the question.

In technique they fall into two groups, the drawings executed in black and red chalk alone and those in the same technique, which have been heightened with oil colour and brush and bistre. It is the former which have that flat and monotonous appearance of which Rooses complains; the heightening in oil colour has the effect of bringing the others and particularly the British Museum drawing into vivid life. Rubens's habit of touching up not only his own but other people's drawings with oil colour is well known, and I think that this part of the two National Gallery drawings as well of the B.M. drawing may be by Rubens himself.

In the British Museum is another drawing for the Munich picture of a different character and undoubtedly by the artist himself (H.3). It is a group of four figures which occur in the National Gallery drawing (853 d). It is of exactly the same size, and a com-

¹ This portion of the picture is an addition by a different hand according to F. Roh, *Münchener Jahrbuch* X (1916-18), pp. 189 ff. That it is an addition the composition of the panel on which the picture is painted certifies, but that it is by a different hand seems less certain.

parison between it and the corresponding passage in the larger drawing shows conclusively the difference in handling. The National Gallery drawing can clearly be nothing but a very faithful and carefully executed copy either from the picture itself or from a cartoon.

What was the purpose of these drawings? All five are of approximately the same size and shape, and the figures in each are selected and arranged so as to form a detached compositional whole. This involved a certain amount of rearrangement and filling in to avoid blank spaces on the one hand and the repetition of overlapping groups on the other. The British Museum drawing for example consists of two groups of figures which appear in the picture side by side; in the drawing they have been superimposed and connected by other figures which are not found in the picture so as to conform to the upright oblong format of the others. In one of the National Gallery drawings (853 b) a large triangular space left in the bottom right-hand corner has been filled by the monster taken from another part of the picture.

The conclusion seems to me irresistible that the five drawings are not studies preceding the picture but an arrangement of the principal groups in it made in Rubens's atelier for a purpose which must remain obscure. It may have been intended to reproduce the picture in five separate engravings and the drawings may have been prepared for this purpose, but no such engravings were carried out. The only ones existing are those of the whole picture by Richard van Orley and of one portion by Pieter Soutman, 1642. The latter does not correspond with any of the five drawings.

853 c. *The Beheading of St. Paul*. Rooses, Vol. V, p. 165 (with reproduction). Not in Glück and Haberditzl. From the collection of the Duc de Tallard (Sale, Paris, 1756, No. 406),¹ Lord Hampden² and Sir Thomas Lawrence (exhib. Lawrence Gallery, No. 83). 28 x 20½ inches (71 x 51.5 cm.).

¹ According to Rooses: this entry in the sale catalogue might refer to the copy in the Louvre mentioned by Rooses.

² According to the Lawrence Gallery catalogue: not in the catalogue of Lord Hampden's Sale, 27 June 1827.

The drawing, which is largely in colours, in oil covering a drawing in black chalk, corresponds with a picture formerly in the Convent of Rouge Cloître near Brussels, which perished in 1696. Its composition is known from a sketch in oils formerly in the Holford collection (K. der K. 389). Rooses regards the National Gallery drawing as one made for the engraver and not by Rubens; Glück and Haberditzl also pass it over. Its character and technique—it is a regular patchwork of pieces of paper stuck together representing alterations and *pentimenti*—point to its being an original and preliminary design, not a drawing from the picture for the engraver: the style and masterly assurance of the handling point to Rubens himself as the draughtsman.

853 f. *The Descent of the Holy Spirit*. Rooses, Vol. V, p. 159. Not in Glück and Haberditzl. From the collection of Crozat (Sale, 1741, No. 835),¹ and Sir Thomas Lawrence (exhib. Lawrence Gallery, No. 88). A drawing in black chalk and wash heightened with oil colour, the outlines indented for transfer, measuring $28\frac{1}{2} \times 16\frac{1}{2}$ inches (59×42 cm.). This is the drawing made from the picture at Munich (Rooses 353, K. der K. 182) corresponding with the engraving by Paul Pontius and probably, as suggested by Rooses, by the engraver, though the heightening in oil may be the work of Rubens himself.

853 g. *Calvary (Le Coup de Lance)*. Mentioned by Rooses, Vol. II, p. 98. Not in Glück and Haberditzl. From the collection of Sir Thomas Lawrence (exhib. Lawrence Gallery, No. 89). Black chalk, brown wash, and white oil paint, the outlines indented for transfer, $23\frac{1}{4} \times 17$ inches (60.3×43.2 cm.), made from the picture in the Antwerp Gallery (Rooses, No. 296) for the engraving by Boethius à Bolswert. Though somewhat superior in quality it is of exactly the same type and character as the last, 853 f. The remarks on that drawing are equally applicable to this.

853 h. *Portrait of a Boy about four years old*. Not in Rooses: Glück and Haberditzl, No. 229. From the collections of Theodor Versteegh (according to the Lawrence Gallery Catalogue) and Sir Thomas Lawrence (exhib. Lawrence Gallery, No. 45). Black chalk,

¹ According to Rooses.

washed with brown and heightened with white, $12\frac{1}{8} \times 7\frac{3}{8}$ inches (30.9×19.3 cm.). This charming study has always been described as the portrait by Rubens of his son Frans, who was born in 1633; Glück and Haberditzl, who consider the child to be about four years old, date the drawing in consequence 1637. It has, however, on the back an inscription in black chalk probably of the seventeenth century, hitherto unobserved, *Prins Willem de tweede Van* . . . (obviously William II, Prince of Orange, b. 27 May 1625, d. 12 November 1650). Comparison with a youthful portrait of that prince¹ makes it as probable that the latter identification is correct. If so one of the main reasons for its attribution to Rubens would be absent. Rubens is not known to have portrayed the young Prince of Orange while Van Dyck certainly did. He was in the Hague in 1628 when he painted portraits of the boy's father and mother and again in January 1632.²

From the Privy Seal Warrants it appears that in August of the latter year he was paid for divers pictures made and presented to the King, including The Prince of Orange, The Princess and their son, at half-length, all of which he had brought over with him.³ The boy in the drawing undoubtedly resembles the young Prince of Orange, but so also does he resemble Frans Rubens. How far back beyond Lawrence the attribution of the drawing to Rubens goes I do not know, or whether this has any particular authority to set against the inscription on the verso. The style of the drawing seems to me nearer to Rubens than to Van Dyck.

853 i. *Portrait of a Lady*. Rooses, Vol. V, p. 261. From the collections of the Duc de Tallard (Sale 756, No. 315; according to Rooses), Lady Bentinck (according to the Lawrence Gallery Cat.), T. Dimsdale and Sir Thomas Lawrence (exhib. Lawrence Gallery, No. 45). Not in Rooses or Glück and Haberditzl. Red and black chalk, the hair reinforced with the brush and brown, $18\frac{1}{8} \times$

¹ The whole length in the Stift Mosigkau at Dessau, engraved in mezzotint by Franz Michelis; another version at Petworth (Cat. No. 313).

² Constantin Huygens's Autobiography, quoted by J. A. Worp, *Oud-Holland*, IX (1891), p. 129 note.

³ Lionel Cust, *Van Dyck* (The Artist's Library), 1913, II, p. 17. Both this and the previous reference I owe to Dr Burchard.

7½ inches (25.7 × 19.3 cm.). The drawing corresponds with a picture at Windsor (K. der K. 337) which is generally, though very doubtfully, identified as a portrait of Helen Fourment. The present drawing is too weak to be anything but a copy either from the picture or from a study for it, though Rooses regards it as an original drawing.

- 853 j. *Portrait of a Lady*. Mentioned by Rooses, Vol. V, p. 282. Glück and Haberditzl 230. Vasari Society, 2nd series, X, 12. From the collections of Theodor Versteegh (according to the Lawrence Gallery Cat.) and Sir Thomas Lawrence (exhib. Lawrence Gallery, No. 41). Black chalk, heightened with white and red chalk and washed with brown, 9½ × 7½ inches (24 × 20.2 cm.). The identity of the lady is not known though it has on the back an old inscription *Haec est uxor Petri P. Rubens à Petro, marito suo, delineata, antwerpiae*. There is a weaker version of the drawing in the collection of the late Baron Edmond de Rothschild in Paris (Glück and Haberditzl, 231). Glück and Haberditzl regard both drawings as Rubens's own work and date them both about 1636-8. There is yet another version in the Paul J. Sachs Collection in the Fogg Art Museum, no doubt the drawing sold in the M. H. Dreux sale, Paris, 27 May 1902, lot 55.¹

- 853 k and m. *The design for a base to Michelangelo's Last Judgement*. Not in Rooses or Glück and Haberditzl. From the collection of Sir Thomas Lawrence (exhib. Lawrence Gallery, Nos. 68 and 69). Pen and brown ink and brown wash with additions in black chalk, brush and Indian ink and white oil colour, 14½ × 25½ inches (36.5 × 64 cm.). This drawing, separated into two portions since at least the time of Lawrence, is actually one and has now been mounted as such. It reproduces a picture or drawing by Perino del Vaga, made, according to H. Voss (*Malerei der Spätrenaissance*, Vol. I, p. 74), as the design for a tapestry intended as a base for Michelangelo's Last Judgement. A drawing in the Uffizi, illustrated by Hermann Voss and also photographed by Alinari (under the name of Salviati), is almost identical with the present drawing except that it does not include the captives on the ex-

¹ Communication from Dr Ludwig Burchard.

treme left or the satyr on the right. This drawing shows two quite different styles: substantially it is a careful outline drawing in pen and light brown ink, with a minimum of shading. This original drawing has been extensively touched up with the brush and Indian ink and brown, and heightened with white and a little yellow oil colour. Not only are the original lines of the drawing emphasized but it has been altered and added to: two captives on a strip of paper stuck on on the left are drawn in black chalk or charcoal and have no substratum of pen and ink: goat's legs have been added to the supporters on either side of the shield: originally each terminated in a single bracket-like support. These additions are clearly the work of Rubens. Is the original drawing also his? This seems to me unlikely, though the character of the pen drawing is not entirely dissimilar to his. If by him it must have been drawn early in his career and added to at a much later date. The additions betray an ignorance of, or at any rate a disregard for, the original composition unlikely soon after the artist had so painstakingly copied the original. But the very meticulousness of the pen and ink rendering is against the authorship of Rubens. The numerous existing renderings of other compositions by him are brilliant impressions, not faithful and elaborate copies. I do not think that this is the original drawing by Perino del Vaga: it is more likely a somewhat later copy, possibly even by a countryman of Rubens, some one of the type of Martin de Vos. It was already, it appears, damaged when it came into Rubens's hands; the elbow and knee of the winged figure on the left were missing and are supplied on the added strip. The right wing of the figure and the captives are inventions of Rubens. He disregarded the indications of the head of a *putto* which is visible under the Victory's right elbow and which represented the beginning of a decorative frieze. I am informed by Dr L. Burchard that a replica of the National Gallery drawing, in his opinion of the workshop of Perino del Vaga, also retouched by Rubens was, in 1931, in the possession of Messrs Colnaghi. A small photograph of this drawing shows that it corresponds almost line for line with the National Gallery drawing, so closely indeed, that one must be a copy from the other.

The quality of the Colnaghi example appears from the photograph to be slightly inferior to that of the other. The Lawrence Gallery Catalogue states that the design was executed in fresco on the front of a house in Antwerp, a statement of which I can find no confirmation.

- 853 l. *Title-page to Augustinus Torniellus, 'Annales Sacri'*. Antwerp 1620.¹ Not in Rooses or Glück and Haberditzl. Pen and brown ink and brown wash over red chalk, outlines indented for transfer, $12\frac{3}{4} \times 8\frac{3}{4}$ inches (32.4×21.2 cm.). From the collection of Sir Thomas Lawrence. Over the central panel, in which the title of the book appears in the engraving, a drawing by Abraham Diepenbeck has been pasted. It represents two sainted monks kneeling before a miraculous wafer(?), and has nothing to do with the title-page. Rubens was paid 20 florins by Balthasar Moretus for this drawing; it was engraved by Theodor Galle (see p. 124 of Vol. V of Rooses, who did not apparently know the National Gallery drawing, though he records the existence of a drawing for this title-page which was sold in the Tersnitten Sale, Amsterdam, 1754, No. 440 and is presumably the same). The drawing is an uninteresting one but there is no reason to doubt its being by Rubens.

- 853 n. *Sketch for the title-page of 'Obsidio Bredana Armis Philippi IIII, Auspiciis Isabellae ductu Ambr. Spinolae perfecta'*. Scriebat Hermannus Hugo Societatis Jesu, Antwerp, Plantin, 1626. Rooses, Vol. V, p. 85, Glück and Haberditzl, 166. Pen and brown ink and brown and grey wash, heightened with white oil paint, $12\frac{3}{4} \times 7\frac{1}{4}$ inches (30.9×19.6 cm.). From the collections of P. J. Mariette (Sale 1775, lot 1026, according to Rooses), Paignon-Dijonval (Catalogue by Bénard père, 1810, No. 1341) and Sir Thomas Lawrence (exhib. Lawrence Gallery, No. 63). Rubens was paid twenty florins for the drawing by Balthasar Moretus; it was engraved by Cornelis Galle. There is another drawing in the Museum of Dijon in reverse to the present one (this is in the same direction as the engraving), which Glück and Haberditzl regard as the drawing made by the engraver from the present sketch by Rubens himself.

¹ Identified by Dr Ludwig Burchard.

853 o. *A Lioness*. (Pl. IV); Rooses, Vol. V, p. 228; Glück and Haberditzl 99. Black chalk washed with grey and heightened with white oil paint, the background partly coloured with yellow chalk, $15\frac{1}{2} \times 9\frac{1}{4}$ inches (39.6×23.6 cm.). From the collections of J. Barnard (inscription and No. 404 on back), Troward (according to the Lawrence Gallery Catalogue; I can find no reference to a collector of this name and suspect it to be a misprint for Barnard, whose name is not mentioned), Sir Thomas Lawrence (exhib. Lawrence Gallery, No. 54).

This magnificent drawing is, as stated by Barnard on the back, the study for a lioness in Daniel in the Lion's Den, formerly in the Hamilton Collection (sold at Christie's, 6-7 November 1919, lot 57). A study for a couchant lion in the same picture was already in the British Museum (Cat. No. 117). It has the same curious but effective tint of yellow chalk in the background.

877 a. *Sir Anthony Van Dyck, The Crucifixion*. From the Collections of Brunet, Paris (according to the Lawrence Gallery Catalogue) and Sir Thomas Lawrence (exhib. Lawrence Gallery, No. 47). Finished drawing in brown wash over black chalk, heightened with white, squared in black chalk and the outlines indented for transfer, $23\frac{1}{4} \times 17$ inches (60.3×43.2 cm.). As mentioned in the Lawrence Gallery Catalogue this drawing corresponds almost exactly in reverse with the engraving by Schelte à Bolswert. It is precisely the same size and agrees with the engraving where this differs from the picture in St Michel, Ghent (K. der K. 247). It was a drawing made subsequent to the completion of the picture for the engraving and is more probably the work of Bolswert than of Van Dyck, but it is a fine example of its type, though it has not been touched into life as have the corresponding engravers' drawings after Rubens.

A. E. POPHAM.

7. A SHEET OF STUDIES FOR FRITH'S DERBY DAY.

FRITH'S Autobiography (1887) contains a most interesting record of the painting of the picture, now in the National Gallery, which caused such a furore at the Academy of 1858. Only once before in the history of the Academy, according to Frith, had a



IV. LIONESS, BY RUBENS



*Indian on the march
Derby Day made the
Horse*

V. STUDIES BY HERRING FOR FRITH'S 'DERBY DAY'

picture to be similarly protected from too pressing and eager spectators, i.e. in 1822, when Wilkie's 'Chelsea Pensioners reading the Gazette of the Battle of Waterloo' was exhibited. 'Derby Day' was first granted a policeman, and finally, on the representations of the owner, a special railing.

Frith began his studies for the picture in 1856, making two oil sketches on canvas, one of which is in the Bethnal Green Museum. For the painting of the Academy picture, begun in January 1857, he tells amusing tales of his many models. 'My determination to keep the horses as much in the background of my Derby Day as possible', Frith continues, 'did not arise from my not being able to paint them properly, so much as from my desire that the human being should be paramount. Still it was impossible to avoid the steeds and their riders altogether. There I found my friend Tattersall of great service. He procured an excellent type of the jockey class—a delightful little fellow, who rode a wooden horse in my studio with all the ease of rein and whip that would have distinguished a winner of the Derby.' And later he adds: 'I am indebted to Herring, one of the best painters of the racehorse I have ever known, for great assistance in the very small share the high-mettled racer has in my work.'

And now Herring's own drawing for the high-mettled racer and his jockey and the head of the horse behind has come to light, a drawing which is followed closely in the picture (Pl. V). It is partially finished in water-colour in Herring's most skilful manner, and drawn to fit in above the heads of Frith's crowd. At the other end of the same sheet, upside down, is a slight sketch by Sir Edwin Landseer, showing the anatomical construction of a horse. Frith was on most friendly terms with Landseer, and this minute's sketch was no doubt thought too slight to record in his reminiscences.

The Museum is indebted to Sir Philip Sassoon, Bart., for the presentation of this most interesting record of incidents in the making of a famous picture.

A. M. HIND.

8. NETHERLANDISH LANDSCAPE DRAWINGS.

MMR ALFRED JOWETT has presented to the Department of Prints and Drawings through the National Art-Collections Fund

four landscape drawings by Netherlandish artists. They formed part of an interesting series of some 250 landscapes, mostly by Dutch and Flemish artists of the later sixteenth and earlier seventeenth centuries, which were pasted in an album. This was found in the library of Lord Treowen at Llanover House and was recently acquired by Mr Jowett.

Three of the four drawings which he has so kindly presented are by artists of some interest not hitherto represented in the collection at all. A Venetian composition, with a gondola passing under a bridge, is by Lodowyck Toeput called Pozzoserrato (Pozzoserrato is a translation of Toeput, literally 'closed well'), an artist from Malines, who worked at Venice and Treviso from about 1580 to after 1604.¹ The album contained a number of other drawings, clearly by the same hand, one of which had on the back the contemporary inscription 'Lodovico da Treviso'. But the style of the pen work, with its short and rather shaky strokes, and the washes of colour are exactly in the style of other drawings authenticated as Toeput's, like the landscapes in the Louvre and the Hermitage published in *Old Master Drawings*.² Toeput was a landscape painter much admired in Italy during his life and throughout the seventeenth century, but his name was almost forgotten and his canvases are apt to figure in galleries under the names of Paolo Veronese or Bassano.

Cornelis Liefrinck the younger (born about 1581, d. after 1648) is an obscure member of a family of engravers and woodcutters of Antwerp and Leyden, by whom some topographical etchings are known. The dainty little drawing of a fantastic castle which is signed *Corñ Liefrinck f a° 1638* is the only drawing by him recorded. It is in the style of the later sixteenth-century Flemish draughtsmen and shows no traces of the new landscape style in Holland.

A view of a small Italian port with a coasting vessel hoisting sail is probably by a Dutch artist, Abraham Casembrot, who worked in Messina during the first half of the seventeenth century. There are some etchings by him in the Department and it is on the strength of the resemblance in style to those that the rather tentative attribution

¹ An account of this artist by R. A. Peltzer in *Münchener Jahrbuch*, N.F., I (1924), pp. 143 ff.; X (1933), p. 270. ² VI (1931), Pl. 39; IX (1934), Pl. 38-40.



VI. DRAWING BY COROT, FROM THE HESELTINE COLLECTION



VII. DRAWING BY CÉZANNE

of this attractive view has been made. No drawings by the artist are apparently recorded. It is inscribed *St Severo Porte del Papa* but I can find no harbour so called in the Papal Dominions or elsewhere in Italy.

The fourth landscape is a charming example of Gillis van Coninxloo (b. 1544, d. 1607). There was already one drawing attributed to this artist in the Department (catalogued in Vol. V of the Catalogue of Dutch and Flemish Drawings), of which the authenticity is confirmed by the present example, but it is an unattractive landscape. The one presented by Mr Jowett is very much more delicate and sensitive. It was one of a series of landscape drawings in the album, all obviously by the same hand, on one of which appeared the name *coninxloo* in a contemporary hand, possibly that of the artist himself.

A. E. POFFHAM.

9. DRAWINGS BY COROT AND CÉZANNE.

THE Museum collection is greatly enriched by two recent gifts of nineteenth-century French drawings from the National Art-Collections Fund. The portrait study of a seated woman by J. B. C. Corot, from the Heseltine Collection (Pl. VI), is a superb example of his draughtsmanship. There is nothing comparable in character or quality by Corot in the Museum series. The only figure study is a slight sketch of a woman in Florence annotated by the artist as *ravissante et complaisante pour une minute*. The woman recorded with so sure a pencil in the present drawing could hardly be so described: she is entirely composed and at the command of the artist. 'Flore, Rue de l'hôtel de Ville 110', as she is described by the artist, might be any serving woman in Paris, but she must be true to life as she is to type. To judge from the comparatively small number of figure studies and paintings of similar genre reproduced by Alfred Robaut in his monumental *Œuvre de Corot* (1905) it would appear probable that the drawing was done about 1845-50. In the *Burlington Magazine* of February 1918, in a Review of Drawings exhibited at the Burlington Fine Arts Club, the late Professor Roger Fry spoke in high appreciation of the study, finding 'the essentials of good drawing more completely realized here than in almost any other drawing

in the exhibition', and adding, 'and yet how little of a professional draughtsman Corot was'.

If Corot was little of a professional draughtsman, Cézanne was even less. He has attained a renown somewhat out of relation to his powers as an artist. He was never a great craftsman like Manet or Degas, and many of the characteristics of his art, which have been magnified by recent critics into virtues, are in reality his weaknesses. On the other hand he was a true colourist, and on this score, apart from his great influence on painters of the past thirty years, he will always hold a special place in the development of modern art. The present drawing (Pl. VII) is a good example of his work in pencil as could be found, and has particular interest for the Museum as a study for a picture in England, 'L'Amour aux Fruits' (or 'L'Amour en Plâtre') in Mr Samuel Courtauld's Collection. A. M. HIND.

[The Corot drawing was reproduced in Roger Fry's article referred to; the Cézanne in Joachim Gasquet, *Cézanne*, Paris, 1921, at p. 117].

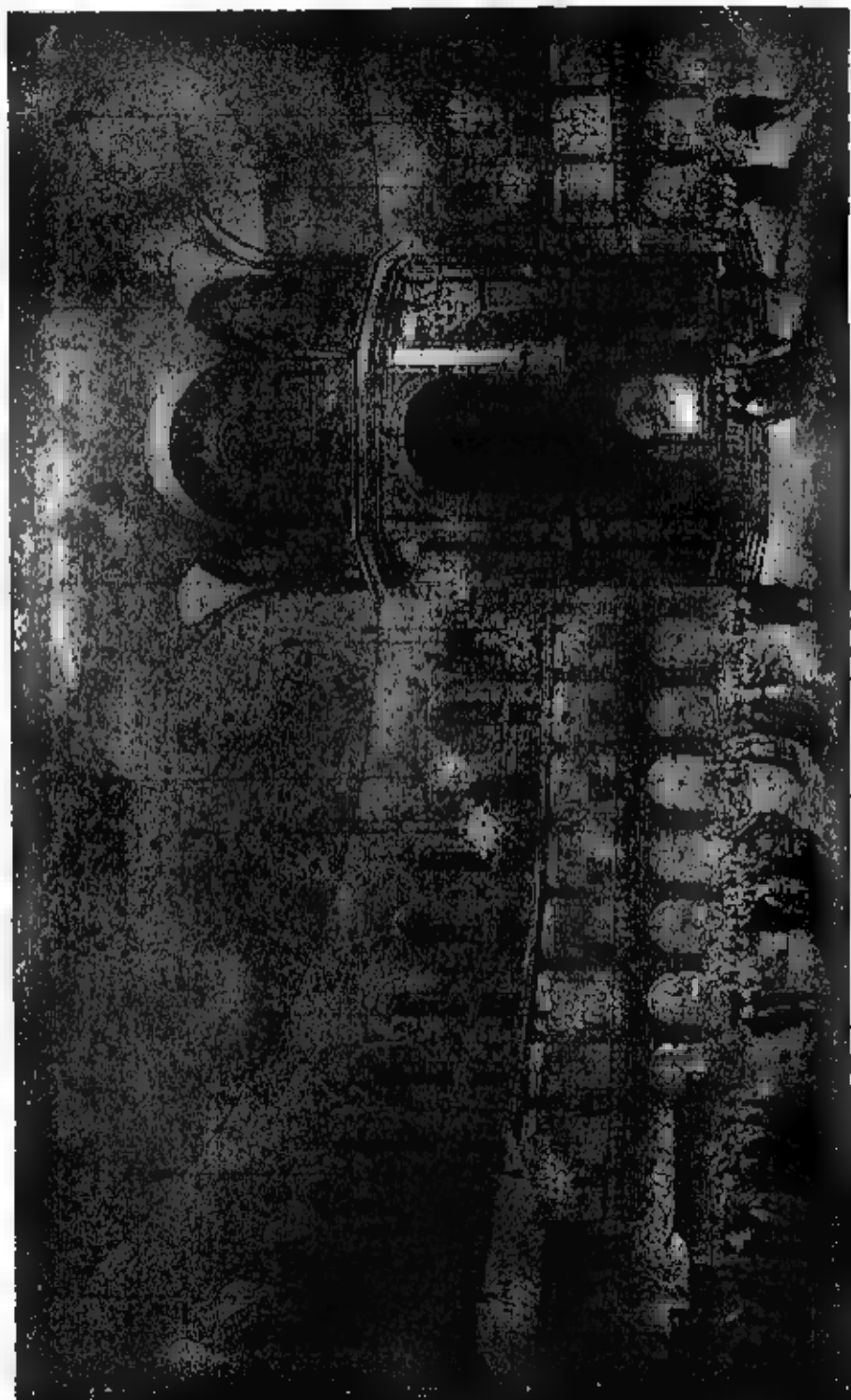
10. MISCELLANEOUS DRAWINGS FROM THE HESELTINE SALE.

MR J. P. HESELTINE, member of the Stock Exchange and Trustee of the National Gallery, who died in his eighty-sixth year in 1929, will be held in affectionate remembrance by many amateurs and Museum officials. Though he sold many of the finest of his drawings, including his wonderful series of Rembrandt, as far back as 1912, he always retained a large remnant of his Collection, and was a constant student of paintings, drawings, and prints until a very short time before his death. In giving the Print Room in 1924 certain of his volumes of reproductions he inserted in each of the books a reference to his Print Room Ticket, No. XXXIV of October 1864. Few visitors to the Print Room could have shown so extended a record.

It might have been hoped that a greater part of the Collection would have been acquired for the National Museums. But in putting the first portion of his Collection on the market Mr Heseltine paid a tribute to the Print Room in presenting to the Museum six very fine



VIII. DRAWING BY CONSTABLE, FROM THE HESELTINE COLLECTION



IX. THE ROTUNDA, RANELAGH, ATTRIBUTED TO GRAVELOT

drawings, including two splendid sheets of Andrea del Sarto, and a nude study by Rubens.

For acquisitions in the recent sale the Museum is largely indebted to outside help, above all to the National Art-Collections Fund for the gift of the Corot already described.

Then Mr Alfred Jowett generously presented a splendid example of Constable's landscape drawing in black chalk (Lot 297, here Pl. VIII). In its rhythm and large handling it carries on the tradition of Gainsborough. It is full of light, and the subtly graded half-tones are largely achieved by the use of the stump.

In another acquisition, the *View of Old London Bridge* in 1825 by William Henry Hunt (Lot 419), the Museum was helped by a contribution from Mr C. W. Dyson Perrins. It is drawn in pen and ink and tinted in water-colour, and of interest in relation to another version in the Department entirely in water-colour. The present drawing is taken from a point somewhat farther back than the water-colour, and with other variations shows more of the wharf in the foreground.

Two other drawings of great interest illustrating London topography were also acquired, i.e. Wenceslaus Hollar, *View of Westminster Abbey* (Lot 317), and a *View of the Interior of the Rotunda, Ranelagh*, attributed to H. F. Gravelot (Lot 243).

The Hollar (Pl. X a), which is inscribed in the artist's hand *Westminster by London* corresponds with part of the etched *Prospect of London and Westminster taken from Lambeth* (Parthey 1013, Hind 18), and is no doubt one of the rare records of similar studies of detail which Hollar must have used for his larger etched views of London. A group of buildings seen in the left distance is not repeated in the etching, while the tower of St Margaret's which appears in the etching is not shown in the drawing. The drawing may be a fragment of a larger sheet, cut and framed within a border line and made up on the left foreground with the corner of a building possibly intended for part of Lambeth Palace, though this does not correspond perfectly with the view-point. It was reproduced in facsimile in the Vasari Society, Second Series, V, 15.

The 'Gravelot' (Pl. IX), a careful drawing in pen and brown wash,

should be compared with the painting by Canaletto, dated 1754, in the National Gallery. The Canaletto is taken from the other side with the band-stand on the right. Another view, taken from the same point as the present drawing, was made by Bowles for the sixth edition of Stow's *Survey of London*, 1754, which also shows the brazier alight in the central pavilion. The attribution to Gravelot is possible, though by no means convincing. The costume would suggest a somewhat later date than the Canaletto and Bowles, but hardly later than 1760. Gravelot was in England from 1732 to 1745, but is supposed to have made some later visit, leaving finally in 1754. Whether by Gravelot or not, it is evidently the work of a French hand.

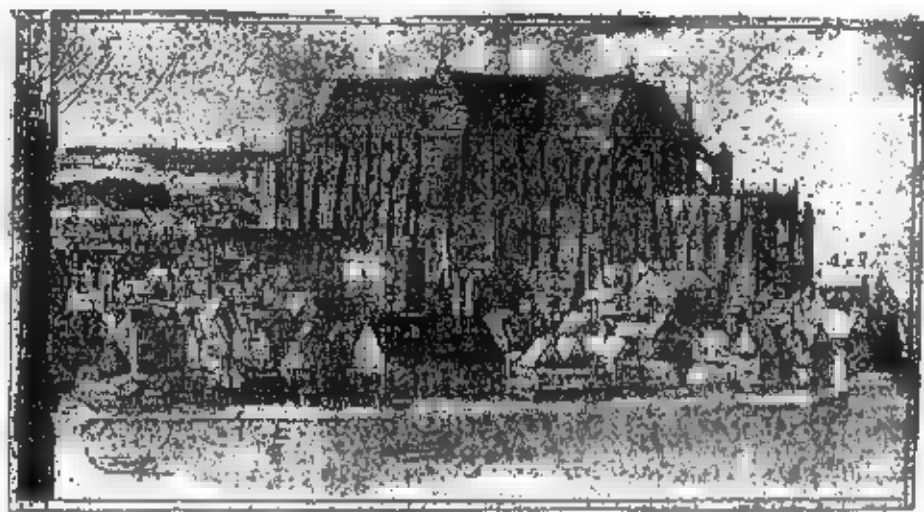
A. M. HIND.

11. A UNIQUE ITALIAN MEDAL

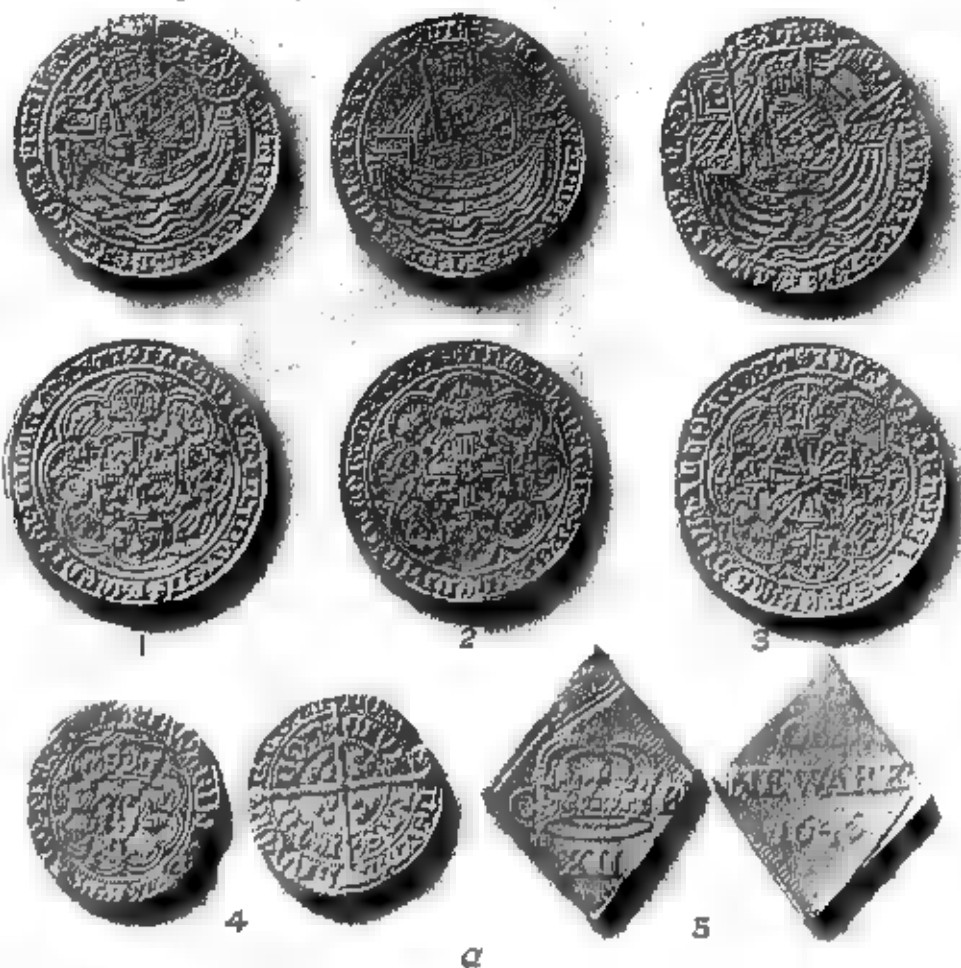
THE Department of Coins and Medals has received from the Director and Principal Librarian an important addition to the series of Italian Masters (Pl. X *b*), a unique specimen of the work of the Italian medallist Giulio della Torre. This is the reverse of a medal bearing a figure of Fortitude: a nude female figure seen from behind wearing a helmet and carrying a column in her right hand over her right shoulder. Below is the artist's signature IV.T.OP. This attractive specimen of this artist's work (no. 577 in the *Corpus of Italian Medals*) was formerly in the J. P. Heseltine Collection recently dispersed. It was exhibited in the Burlington Fine Arts Club's Exhibition of Italian Art in 1912 (Cat. Pl. LX. 24).

12. ENGLISH COINS FROM THE LAWRENCE COLLECTION.

THE Department of Coins has acquired a further selection of rare medieval English coins from the Collection of Mr L. A. Lawrence. Among them are six nobles (Pl. XI *a* 1, 2) and five half-nobles of Edward III, all pieces of great rarity and chronological importance, five rose-nobles of Edward IV (Pl. XI *a*, 3), and three groats (Pl. XI *a*, 4) of the same king, all of which fill notable gaps in the Museum series. Besides two half-groats of Richard III, the silver coins selected included a series of 66 pennies of the 'Tealby' type of Henry II in which Mr Lawrence has long



X. *a.* HOLLAR. DRAWING OF WESTMINSTER ABBEY
b. GIULIO DELLA TORRE. FORTITUDO



XI. a. ENGLISH COINS FROM THE LAWRENCE COLLECTION
b. ARAB-SASSANIAN COINS

specialized. This includes a number of unique coins of historical importance like the Newark penny, the only coin known of this mint. In conclusion we may mention (Pl. XI *a*, 5) the Newark shilling of Charles I struck during the Civil War out of the royal plate; this specimen is remarkable in retaining a portion of the royal arms which was stamped on the piece of plate from which it was cut.

13. ARAB-SASSANIAN COINS.

THROUGH the generosity of Dr C. Davies Sherborn the Department of Coins and Medals has added to its collection of the earliest Muhammadan coins, those issued by the Arab governors in Persia, a number of new types and varieties. Among the more important pieces are a unique dirham of a new Arab governor of Bishāpūr, Muḩātīl ibn Misma', minted in A.H. 71 (= A.D. 690), several varieties of the coinage of 'Uбайдallah ibn Ziyād (Pl. XI *b*, 1), and an example of the unusual type of dirham introduced by the celebrated viceroy of the Umayyad Caliphs, Ḩajjāj ibn Yūsuf (Pl. XI *b*, 2), an interesting relic of the financial reforms of that great statesman.

In addition the gift includes a rare coin of the Sassanian monarch Khusrau II (A.D. 590-628), (Pl. XI *b*, 3), on the reverse of which appears the representation of a solar deity; on the right of the reverse is a Pehlevi invocation for the welfare of the land of Iran; and on the left is the date, which is a year earlier than the specimen in the Vienna Cabinet. The flaming nimbus over the head of the divinity is of a peculiar interest because of its bearing on the evolution of the type of halo so frequently represented in Islamic art. J. WALKER.

14. A MAYA POTTERY BEAKER FROM EL SALVADOR.

AMONG the most interesting purchases recently made for the Department of Oriental Antiquities and of Ethnography is a cylindrical pottery beaker illustrated on Pl. XII.

This beaker presents a typical example of early Maya ceramic ware, well-fired, and ornamented with painted decoration in slip. The design, which is repeated round the beaker, shows a human figure in ceremonial costume, apparently making an offering of an object held in the outstretched hand. This curious object recalls a similar

detail represented in the hand of a figure on the vase from Nebaj, in the Vera Paz region of northern Guatemala, illustrated in Vol. 5, Art. 83 of the *Museum Quarterly*; and, although in the present instance the vase comes from an area far to the south, in the Republic of El Salvador, it may be unhesitatingly attributed to the outlying branch of Maya folk inhabiting that region.

The exact nature of the offering is obscure. In the case of the Nebaj vase it has been interpreted by Seler as a section of a strombus shell; but on other grounds the object might be regarded as a pouch containing incense (copal).

The decoration of the vase is painted upon the light background in rust-red and deep yellow with a black outline; a marked feature of the design is the skilful adaptation of a feather *motif*—in this case, based upon the sweeping plumes of the quetzal—to decorative purposes.

Both in technique and design the new acquisition is an unusually fine example of the skill attained by the early Maya potters.

T. A. JOYCE.

15. TWO STONE 'CHURINGA' FROM CENTRAL AUSTRALIA.

TWO stone 'churinga' (sacred stone slabs) have recently been acquired by purchase from the Kyancutta Museum. They are interesting, not only on account of the detailed explanation of the symbols engraved on them, but also on account of the exceptional size of one specimen (Pl. XIII, figs. *a* and *b*).

'Churinga' are sacred stones which are kept hidden in some secret spot and may only be seen by initiated members of the tribe. Each person has his 'churinga', which is believed to be closely associated with his spirit.

The larger specimen (Fig. *a*, 1 foot 4½ inches in length) is from the NGALIA tribe and represents the TONANGA or grasshopper totem. The story indicated by the symbols is as follows:

At a place called Ngapatjimbí (symbol No. 1) there were a number of grasshoppers. They came out of the ground and flew up, and coming down they went into the ground again. In the meantime



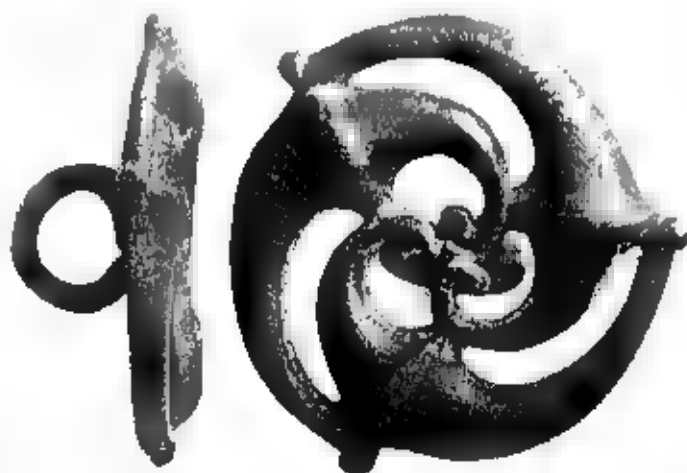
XII. MAYA POTTERY BEAKER FROM EL SALVADOR



a



b



c

XIII. *a, b.* TWO 'CHURINGA' FROM CENTRAL AUSTRALIA
c. CELTIC BRONZE FROM SUFFOLK

they multiplied, and after the next rain came out at the places indicated by the smaller spirals. They went up and came down as men. The men went to Wantangara (symbol No. 2), and going into the cave (symbol No. 3 (?)) turned into churinga.

The parallel straight lines show the roads the grasshoppers made by breaking down leaves, &c., and the double track-marks represent the tracks of the grasshoppers.

The reverse side of the slab has similar engravings, representing the same story. It is coloured all over with red ochre. The places mentioned are about 50 miles north of the McDonnell Ranges, Central Australia.

The smaller specimen (Fig. 6) is from the LORITJA tribe, and represents the MALALBERA or Wild Cat totem. It comes from NGURA NOANKIRINA URBALANA (near Wilunar Place, south of Merinee), which is represented by the central symbol of concentric ovals. The two semi-ovals at either side of it represent the Cat Man himself at his place. The remaining symbols, in the form of smaller groups of straight and wavy lines, indicate the scratchings of the Cat Man on both sides of Kulbitara Creek in his attempt to make a cave.

The story is as follows:

A large number of Wild Cat Men came from the South. While walking one man's leg grew sore, consequently he had to remain behind; later he followed the tracks of the other men for some distance. Seeing a Creek bed (Kulbitara Creek) which appealed to him he decided to stay there. All the others went on North. While here in this creek he made short excursions in all directions to get lizards to eat. He never went far because he was lame. Eventually he grew tired, went into the cave, and turned into a churinga.

The reverse of the slab has similar engravings representing the same story. It was originally covered with red ochre, traces of which remain in the engraved portions.

H. J. BRAUNHOLTZ.

16. A CELTIC BRONZE FROM SUFFOLK.

THE provenance given for the openwork disc here illustrated (Pl. XIII c) is Icklingham, a village near Mildenhall in north-west Suffolk which is famous for its Stone Age relics but has also

yielded much of the Roman and Anglo-Saxon periods. It is a heavy casting 2.2 inches in diameter, and has a stout ring attached to the centre of the back, suggesting attachment to a horse's bridle. The trumpet-pattern is of the triskele form usual on Early British bronzes, and the design is more virile and barbarous than most of the Continental specimens. These are frequent on the middle Rhine as well as in Bavaria and Switzerland, and show the influence of the Empire on Celtic art about the second century of our era. Many are illustrated in *Alterthümer unserer heidnischen Vorzeit*, Vol. I, x, 6; Vol. II, vii, 5; Vol. III, vii, 5, and there was no doubt a connexion with Britain, as the style of La Tène can in all cases be traced back to classical sources of the fifth century B.C., and the Celts were proverbially migratory. The size is exceptional for Britain, but a simplified form has been found in Berkshire with two rings attached to the back-loop. This forms part of the Museum series, and is included with others in E. T. Leeds's *Celtic Ornament*, p. 54, fig. 21 c; further, the occurrence of the type in the Stanwick hoard suggests a horse-trapping (*Early Iron Age Guide*, 1925, fig. 156), but the Icklingham disc is bolder and probably earlier than the more delicate and formal Yorkshire bronzes, and may therefore precede the Roman conquest. Perhaps the closest parallels are two figured by Riegl, *Die spätromische Kunst-Industrie*, Vol. I, p. 140, Pl. XIV; fig. 1 has the same pattern on a smaller scale, but fig. 2 is about the same size (2.1 by 2.4 inches) with two trumpets of the same plump character as the three on the Icklingham piece. These and others were apparently found in Rumania on the other side of Europe, and Riegl on artistic grounds suggests a date before Augustus.

R. A. SMITH.

17. EARLY PRINTED BOOKS.

THE munificence of Sir Charles Scott Sherrington, O.M., has recently enriched the Department of Printed Books with a remarkable series of gifts, comprising no fewer than 30 incunabula, 15 books of the sixteenth century, and two of the seventeenth century—a donation more extensive and valuable than any received for a long time past. Perhaps the most welcome part of it is that consisting of seven legal incunabula, which go to strengthen the collection of early

typography at one of its weaker points. Three of them are texts of Canon Law printed respectively by Johann Grüninger at Strasburg in 1491 and by Peter Drach at Speyer in 1492; the others are Italian-printed and include the first editions of Malvetius, *De Sorte* [Bologna, about 1485], and Zanitinis, *Contrarietates*, Bologna, 1490. The remaining incunabula, however, include pieces intrinsically more valuable than any of these: such are the *De officiis* of St Ambrose and two Orations of Don John of Aragon printed by Joannes Philippus de Lignamine, whose quasi-private press is one of the most interesting of the early presses of Rome; Plutarch, *De liberis educandis*, in the translation of Guarinus Veronensis, printed by Arnold ther Hoernen at Cologne, this copy deriving from the Ducal Library at Gotha and bearing the cypher of Duke Ernest, dated 1795, on the cover; the Italian romance of *Guerino il Meschino*, printed at Venice in 1480; St Augustine's *De trinitate*, signed by John of Westphalia at Louvain on Christmas Eve, 1495; and Marsilius Ficinus, *De triplici vita*, in the rare Venetian edition of 1498, which is printed with type originally belonging to Bissolus and Mangius, the piratical rivals of Aldus.

Three of the post-incunabula, uniform in size and appearance, belong to the interesting series of medical and other scientific manuals published at Venice by the firm known as the Heirs of Octavianus Scotus; they are: (1) Joannes Matthæus (Ferrarius) de Gradibus, *Consilia medica*, with additions by Moses Maimonides and Raimundus Lullus, 1514; (2) Joannes de Concoregio, *Practica nova medicinae*, &c., 1515, and (3) Joannes Herculanus (or Arculanus), *Expositio in primam fen quarti Canonis Avicennae*, 1519. A curious work on laughter, also in part medical, Basilio Paravicino, *Discorso del riso*, Como, 1615, is new to the Museum collection. The Psalter printed in octavo by Melchior Lotter at Leipzig, 1502, is a more exclusively bibliographical rarity, and so is the Diomedes, *De arte grammatica*, of 1511, one of the earliest books printed at Pesaro by the famous Hebrew craftsman Hieronymus Soncinus.

Sir George Hill, Director of the British Museum, has presented seven early printed books to the Library, through the Friends of the National Libraries. Two belong to the fifteenth century, viz. (1) Petrarch, *Canzoniere*, Bartholomæus de Zanis, Venice, 1500, finely

bound in crushed green morocco, a perfect copy, and in much better condition than the imperfect copy already in the Museum, (2) Aeneas Sylvius (Pius II), *De curialium miseria* [Eucharius Silber, Rome, about 1495]. The rest are of the sixteenth century and are all remarkable for their bindings; the following may be specially mentioned: Erizzo, *Discorso sopra le medaglie degli antichi* (Venice, about 1572), in an excellently preserved German calf binding of the time, stamped with medallions of heads, one of which, representing St Peter, bears the initials of the designer HS; Alberti, *Descriptio totius Italiae* (Cologne, 1567), in a similarly executed pigskin binding, with decorated brass corner-pieces bearing the initials of the designer ML.

Mr W. A. Marsden, Keeper of Printed Books, has presented, also through the Friends of the National Libraries, a copy of William Bullein, *A Dialogue both pleasaunt and pietifull, wherein is a goodly regimēte against the feuer pestilence, etc.*, printed by John Kingston, London, in March, 1564. This is the first known, and probably the first, edition of a book very well known in its day, and the present copy appears to be one of only two extant. It lacks three leaves, which have been supplied by photographs from the other known copy, that in the Henry E. Huntington Library, California.

V. SCHOLDERER.

18. A 'SUTHERLAND BINDING'.

A SPECIMEN of this style of binding, which has not so far been represented in the Library, has been presented by its originator, Mr G. T. Bagguley, of Newcastle-under-Lyme, in the shape of a copy of Morris's *Story of the Glittering Plain*, Kelmscott edition, bound by himself. The essential feature of the process is that it enables hand-tooling, hitherto only possible in gold or silver, to be executed in permanent colours, and the white vellum doublures of this book, which is in red levant morocco, are embellished in this manner with two designs after Walter Crane, who also drew the illustrations in the text.

W. A. MARSDEN.

19. AN EARLY ARABIC GRAMMAR.

GRAMMAR is a somewhat dismal science, and certainly the manner in which its ancient professors cultivated it was such as

to palliate, if not to justify, the splenetic fury of the Greek who remarked that *el mē ἤσαν λατοί, οὐδὲν ἂν ἦν τῶν γραμματικῶν μωρότερον*. Nevertheless, in one form or another it is a necessary propaedeutic to knowledge, and with all their extravagances of method the ancient grammarians of the East have preserved for us much valuable linguistic and literary information that would otherwise have been lost. It is therefore a cause for gratification that the Trustees have recently purchased an early Arabic work of this class which hitherto has been unknown except for a few scanty notices in ancient bibliographies. It is a manuscript of the *Sharḥ 'Uyūn Kitāb Sībawaih*, or commentary upon important topics in Sībawaih's grammar, and was composed by Abu Naṣr Hārūn ibn Mūsa, a scholar of Cordova who died in A.H. 401, corresponding to A.D. 1010/1011. The Persian 'Amr ibn 'Uthmān ibn Ḳanbar, usually known by the agreeable title of Sībawaih or 'Apple-fragrance', who died in A.H. 177 or 180, may fairly be styled the father of Arabic grammar, for in his *Kitāb*, 'The Book' *par excellence*, are digested the fruits of all previous grammatical studies, and it has formed the foundation on which all subsequent writers on the subject have based their works. The present manuscript is 9½ inches by 6½ inches; it is perfect, and consists of 67 paper folios written in a scholarly Moorish cursive hand of perhaps the twelfth century.

L. D. BARNETT.

20. THE RECORDS OF THE MERCHANTS OF THE STAPLE OF ENGLAND.

STAPLE-WARES, particularly raw wools, have not figured prominently among English exports for many centuries, and the staple system, once an all-important economic force, fostering and controlling foreign trade, is very much a thing of the past. Hardly so the Company of the Merchants of the Staple of England. Less than fifty years ago the ancient corporation worsted in legal duel that comparatively youthful instrument of commerce and finance, the Bank of England. At that time, it is true, the Company had long been homeless, shorn of judicial privileges, and divorced from any form of mercantile activity—a 'mere dining club'¹ confined to a few

¹ *Law Reps., Queen's Bench Div.*, xxi, p. 162.

families. With the Great War came the virtual end of the half-yearly repasts at the Trafalgar Hotel, Greenwich, and elsewhere. Since 1927 no meeting has been summoned, no new freeman admitted, and the time—unhappily—cannot be far distant when, upon the decease of the last survivor of the Court, every vestige of the oldest trading company in England will have disappeared. Against this impending dissolution, the Company has presented its muniments to the Museum. They comprise: (1) A vellum register of royal grants, originally compiled in or about 1463, with additions in various hands to 29 March 1617. The first instrument, a patent of 8 August 1341, orders a staple of wool to be established at Bruges in Flanders (Rymer, *Foedera*, Hague ed., ii, pt. iv, p. 109); (2) A vellum register containing ordinances made at Bruges, in 1565, for the government of the Company; (3) Minute-books of the Court in four volumes, covering the period 12 November 1619–21 September 1927; (4) Confirmation of the privileges of the Company, dated 29 July 1669, with engraved and coloured portrait of Charles II and a fragment of the Great Seal. This deed, which is in the form of an *Inspeximus*, first recites a charter of 14 April 1341 granting to the 'major et societas' of the staple of Calais exemption from all dues on their merchandise (the prominence given to this grant suggests that upon it was based the Company's claim to have been incorporated in the time of Edward III). The deed then proceeds to reproduce Letters Patent of 29 March 1617 whereby, in order to prevent the further export of wool, the staple of wools, &c., established in Bruges, Middelburg, and Bergen-op-Zoom by Elizabeth on 30 May 1561 (following the loss of Calais), was revoked to London, Canterbury and other English towns, and the incorporation and other privileges of the Company were confirmed. Henceforward the books will be known as Add. MSS. 43847–52, and the deed as Add. Ch. 70834.

A. J. COLLINS.

21. THE DUTCH AND WALLOON 'STRANGERS' IN NORWICH.

IN 1564 there was a trade depression in Norwich, the former flourishing worsted manufactory having much decreased. It was

decided to request a royal licence to permit thirty workmen from among the Dutch and Walloon refugees from Flanders in London and Sandwich to reside in Norwich with their families and servants and to exercise their craft of weaving. Letters Patent, dated 5 November 1565, gave the required permission and thirty masters, twenty-four of them Flemings and six Walloons, took up their abode in the city. These strangers rapidly increased in numbers until in 1571 a return made to the Privy Council by the Mayor of Norwich gave a sum total of 3,925 of both nations. The coming of these foreign immigrants had a great deal to do with the regeneration of trade in Norwich in the sixteenth century and the introduction of so large an alien element affected the life and society of the city in many ways. Two books of record of these 'strangers', recently presented to the Museum by the Rev. H. C. Evelyn-White, are an interesting addition to its material for social and economic history.

The first of these books, Add. MS. 43861, is already known. It is the Register of Baptisms of the Dutch Church in Norwich, 1588-1619, printed in the *East Anglian*, vols. xii, xiii. The other, Add. MS. 43861, is a record of a more unusual character. It is described in a modern hand on the cover as 'the Act Book of the Norwich Dutch Church—1605-15, &c. (saved from the Fire in the year — —)'. This, however, does not give a true representation of the actual contents. The book is in reality a register of the proceedings of the body known as 'the Eight and Four' or 'the Politic Men' (Dutch: *de Politijcke Mannen*) appointed by a clause of the regulations, dated 20 April 1571, under which the refugees were allowed to trade and live in Norwich.

'Eight persons for the Dutch and four persons for the Walloon congregation were to be elected and named to the Mayor by the whole companies, whose duty it was to arbitrate all differences among the strangers, and to present such of their companies "as shall be to them knowen to be remisse or negligent in performing the articles above specified" or any to be made hereafter. These officials were to be presented yearly to the Mayor within fourteen days after he had taken his official oath and charge, and if

any of these died or left the city others were to be chosen by the congregation.¹

The present register covers the period from 30 July 1605 to 26 September 1615, and the record of each meeting begins with two lists of names for the Flemish and Walloon members, but the number varies, the original proportion of eight and four being no longer preserved. The 'politic men' meet with fair regularity on a Saturday, and the cases brought before them relate largely to debts and other commercial transactions. Usually, though not invariably, at the beginning of each mayoral year in June a list of articles governing the procedure of the court is entered, followed by the signatures of the members. The language of the cases is at first entirely Flemish, but later on both French and English entries are made.

One of the duties of this body was to admit new-come foreigners to live and trade in Norwich, and a series of such admissions, with the signature or mark of the persons admitted, for the period 1605-15 occupies the later pages of the register.

R. FLOWER.

22. OTHER ACQUISITIONS.

BRITISH AND MEDIEVAL ANTIQUITIES

LARGE palaeolith from gravel at Warsash, Southampton Water. *Presented by Mr C. J. Mogridge.*

Selection from flint implements excavated ■ Slindon Park, Sussex. *Presented by Mr J. B. Calkin.*

Pottery and flints from excavations in Italy and Egypt. *Presented by Dr Elise Baumgärtel.*

Pottery of the Megalithic period from Denmark. *Presented by the National Museum, Copenhagen.*

Antiquities from Giants' Hills long barrow, Skendleby, Lincs. *Presented by Mr W. Gainsford.*

Bronze Age pottery from excavations at Fort-Harrouard, Eure, France. *Presented by Mr C. F. C. Hawkes.*

Late Bronze Age pottery from two sites excavated on Plumpton Plain, Sussex. *Presented by Col. H. I. Powell Edwards.*

¹ W. J. C. Moens, *The Walloons and their Church at Norwich*, 1888, p. 29.

Wooden paddle, probably of the Bronze Age, from peat on Wetherfell Top, near Hawes, Yorks. *Presented by Dr Felix Oswald.*

Egyptian statue of basalt, Ptolemaic, second century A.C., found at Hayes, Middlesex. *Presented by the Chairman and Directors of the Gramophone Co., Ltd.*

Romano-British enamelled buckle-mount and brooch found together at Mildenhall, Suffolk. *Presented by Mr John Hunt.*

Bronze chip-carving buckle of late Roman type. *Presented by Mr T. D. Kendrick.*

Pottery lamp of sixth century with SS. Peter and Paul, from the Assouan dam. *Presented by Mrs Gruber.*

Bronze seal-die of Osney Abbey, Oxford, fourteenth century, found at Basingstoke. *Presented by Mrs J. E. Wallis.*

Gold serjeant's ring with motto, dated 1861-2. *Presented by Miss Joan Evans.*

COINS AND MEDALS

'Corpus Nummorum Italicorum', Vol. XV. *Presented by H.M. the King of Italy.*

Four Ptolemaic tetradrachms and seventy-eight silver coins and six bronze European coins, chiefly thalers of Austria and German States. *Presented by Dr Kenneth Rogers, O.B.E., M.D.*

Five early electrum 1/6 staters of Cyzicus with types: crab, centaur, sphinx, lioness, and Nike. *Presented by Mr H. C. Hoskier.*

One hundred silver nickel and bronze European coins of the eighteenth and nineteenth centuries. *Presented by Mr Henry Garside.*

A unique gold coin of Kashmir of the twelfth century. *Presented by Mr T. Copeland, C.I.E.*

Seven bronze proofs of coins and medals made at the Soho mint in the early nineteenth century. *Presented by Miss Boulton.*

A gold medal commemorating the proclamation of Haile Selassie I of Abyssinia ■ Emperor of Ethiopia in 1930. *Presented by Mr N. G. Dracopoulos.*

ETHNOGRAPHY

A series of stone implements, pottery and ethnographical specimens from Perak, Federated Malay States. *Presented by Mr Cecil Wray.*

Two composite fish-hooks from Bougainville, Solomon Islands. *Presented by Mr H. G. Beasley.*

Obsidian tanged spearhead from Antelope, Oregon, U.S.A. *Presented by Lt.-Col. C. Beymer Schreiber.*

Two pottery heads, one in the form of a leopard, from Benin, various ethnographical specimens from the Bauchi Plateau, two iron heads for fish-spears from the Kwale-ibo tribe of Warri, S. Nigeria; and an ivory crocodile toy from the Hausas of Southern Nigeria. *Presented by Mr W. H. Roberts.*

Ethnographical series, including metal vessels, adzes, and other objects, from the Gold Coast. *Presented by Capt. R. P. Wild.*

Series of ancient potsherds, excavated on Marajo Island, Brazil. *Acquired by exchange.*

Series of tools used by a woman potter of the Wadigo tribe, Tanga, Tanganyika Territory; and a series of photographs illustrating their use. *Presented by Mr E. C. Baker.*

GREEK AND ROMAN ANTIQUITIES

Marble bowl, early Cycladic. *Presented anonymously.*

Gold Etruscan brooch with filigree ornament. *Presented by Prof. J. D. Beazley.*

Bronze bezel of finger ring with design of a griffin. *Presented by M. Paul Bédé.*

Terra-cotta mask of Persephone, archaic style. *Presented by Mr D. F. Allen.*

A series of vases and figurines, from Cyprus, of various periods. *Presented by Mrs Parsons.*

Late Greek lamp-filler. *Presented by Peter and John Seabourne.*

A series of Roman pottery and glass vessels from Spain. *Presented by Mrs Voelcker.*

Plaster casts of two fragments of inscription recently discovered and believed to belong to B.M. Inscr. 4. *Presented by Dr K. Kourouniotis.*

Large pithos with relief decoration, apparently of late Imperial date. *Presented by Mr F. E. Andrews through the National Art-Collections Fund.*

MANUSCRIPTS

Index to the copy of the Mitcham Register (Add. MS. 43456). Add. MS. 43853. *Presented anonymously.*

Index to a typescript copy of the Marriages in the Warblington and Emsworth Registers, by D. C. Challen, in the Library of the Society of Genealogists. Typescript. Add. MS. 43854. *Presented by the Society of Genealogists.*

Catalogue of the Russian Volunteer Fleet, in Russian, 1860. Add. MS. 43855. *Presented by Miss Vagner.*

'Corban': Register of Gifts towards the restoration of Lichfield Cathedral, by A. Nicholls, Register to the Dean and Chapter, 1675. Add. MS. 43857. *Presented by Mr Bernard P. Scattergood, F.S.A.*

Index Graecitatis Poetarum Atticorum, by R. F. P. Brunck (1729-1803). Add. MS. 43858. *Presented by Dr E. G. Millar.*

Arms of the Browne families: a transcript by A. Bernard Clarke from the work by Edmund Weaver, 1640. Add. MS. 43859. *Presented by the transcriber.*

Notes on the family of Sandwith, collected by Major Ralph L. Sandwith, C.M.G. Add. MS. 43860. *Presented by Mr F. P. Sandwith.*

Copies of Dr M. Greene's anthems, early eighteenth century. Add. MS. 43863. *Presented by Mr Thomas Adams.*

Brown Willis, *Valor Beneficiorum*, with autograph notes. Add. MS. 43864. *Presented by Mr E. H. W. Meyerstein.*

Transcripts of poems by Richard Glover. Add. MS. 43865. *Presented by Mr Thomas Olive Mabbott.*

Additions to the typed copies of the Parish Registers of St Kitts, W. Indies (Add. MSS. 41178 N, 41295 S, 43743). Typescript. Add. MS. 43866. *Presented by Lt.-Col. H. R. Phipps.*

Autograph songs by W. H. Zavertal and L. Zavertal, nineteenth century. Add. MS. 43867. *Presented by Dr H. G. Farmer.*

A series of Court Rolls of the Manor of Monks Risborough, co. Bucks, 1 October 1377-5 May 1616. Add. Rolls 70835-70841. *Presented by M. Seymour de Ricci.*

Declaration in French, by Ollyvyer Bailly, of Piacé, of lands held by him in Iville [Eure], &c., of Guilemette de Renars, widow of

Jacques de Thiboult, 1599. Add. Ch. 70842. *Presented by Mr Stanley E. Vickers.*

Rental of lands at Peckham and Camberwell, 1407 (?). Add. Ch. 70843. *Presented by Mr C. F. T. Hall.*

Two licences and a pardon of alienation, all under the Great Seal, relating to lands in Morton-by-Gainsborough and Washingborough, co. Lincoln, dated respectively 1585, 1619, 1619, with fine impressions of the second Great Seals of Elizabeth and James I. Add. Ch. 70844-70846. *Presented by Lt.-Col. F. S. Brereton.*

Byzantine Leaden Bulla. Det. Seal. CLXXXII. 2. *Presented by Prof. W. M. Calder.*

ORIENTAL PRINTED BOOKS AND MANUSCRIPTS

A copy of a Chinese magic banner bearing the figure of a tiger and charms supposed to lend supernatural powers. The original banner was formerly in the possession of a secret society of pirates who are said to have carried on operations between the Yangtze and West River, and was taken in 1931 by Chinese soldiers from one of them near Swatow. Rectangular yellow silk sheet, about 17½ inches by 21 inches. *Presented by Lieut.-Commander F. C. Husband-Clutton.*

Li ch'ao chi shih pên mo, Great Events of the Thirteen Dynasties of China. 56 vols. *Presented by Mr Y. C. Hsü.*

Ying Ch'êng-Tzû (Archaeologia Orientalis, Vol. IV), Tokyo and Kyoto, 1934. Fol. *Presented by the Far Eastern Archaeological Society, through the Japanese Embassy.*

Forty-four volumes of various books of the Bible in Coptic and Arabic. Seventeenth to eighteenth century. 4°. *Presented by Messrs Warwick Williams & Marchant.*

PRINTED BOOKS

Icelandic Illuminated Manuscripts of the Middle Ages. By Hall-dór Hermannsson. Levin & Munksgaard, Copenhagen, 1935. *Presented by Mr Ejnar Munksgaard.*

The Fine Book. A symposium. Edited by Porter Garnett. Pittsburgh, 1934. One of 225 copies printed on the hand-press by students attending the course in fine printing at the Laboratory

Press, Carnegie Institute of Technology. *Presented by Mr Porter Garnett.*

Lyra Germanica. Hymns. Longman & Co., London, 1861. In a decorative binding by Westley & Co. *Presented by Mr Ernest Zaehnsdorf.*

PRINTS AND DRAWINGS

Albert Goodwin: Richmond Castle, Yorkshire. Water-colour. *Presented by Miss Olive Goodwin.*

Rembrandt (after): Student by Candle-light. Etching. H. 202. Two states of a rare contemporary copy, which has generally been confused with the original.

Sir Laurence Alma-Tadema, R.A.: Two pencil studies. *Presented by Miss Alma-Tadema.*

A collection of book-plates by W. F. Hopson. *Presented by Mr G. H. Viner.*

Gennaro Favai: Three lithographs. *Presented by Sir Frank Brangwyn, R.A.*

Edward Dayes: Three water-colours (Tynemouth Priory, and Two views on Derwent-water).

Eighty miscellaneous prints. *Presented by Messrs F. B. Daniell & Sons.*

Five drawings and three prints by Rumanian artists. *Presented by Professor G. Oprescu.*

J. R. Smith, after Gainsborough. Miss Coghlan (C.S. 44 a). Mezzotint.

EXHIBITIONS

THE Maimonides Commemoration. The eight-hundredth anniversary of the birth of Moses Maimonides, which occurred this year, was celebrated in many countries throughout the world. The greatest Jewish philosopher and theologian of the Middle Ages, Moses Maimonides, was born on Nisân 14, A.M. 4895 (30 March 1135) in Cordova. At the age of thirteen he was forced to flee with his father and brothers from his native city owing to the fanaticism of the Almohades. After many wanderings he finally settled in

Fustāt (Old Cairo). Here he became physician at the court of Saladin and his son, Malik al-Faḍl. He was also appointed to be head of the Jewish community in Egypt. Eminent as he was both as a physician and religious head of his community, his chief title to fame rests upon his works in *Hālahhāh* (religious law) and philosophy. His three major works are, *al-Sirāj* ('The Lamp'), a commentary in Arabic on the *Mishnāh*; *Mishnēh Thōrah* ('The Repetition of the Law'), a codification, in Hebrew, of Jewish religious law; and *Dalālat al-Ḥā'irīn* ('Guide for the Perplexed'), a philosophical treatise originally written in Arabic, but better known under the title of *Mōreh N'bhūkhīm*, from the Hebrew version of Samuel Ibn Tibbūn.

Maimonides was a prolific author. In spite of his exacting and strenuous professional duties he found time to produce, in addition to his three major works, a constant stream of tracts and epistles on such varied subjects as medicine, astronomy, religious law and ethics, in which he displays the same ability as in his larger works of focusing all the resources of a richly informed, acutely analytical, precise and orderly mind upon the subject at issue. Maimonides exercised an immense influence not only upon his fellow Jews but also upon Muslim and Christian thinkers. His influence upon St Thomas Aquinas is particularly notable, some of the latter's most profound speculations being derived from him. Maimonides died in Cairo, 13 December 1204.

A small exhibition commemorating the eight-hundredth anniversary of his birth was opened to the public on the 17th of April in the King's Library. Some thirty books and manuscripts, mainly drawn from the Department of Oriental Printed Books and Manuscripts, but also including works from the Department of Printed Books and the Department of Manuscripts, were brought together in Cases F and XXIII, to illustrate the many-sided intellectual activities of the greatest Jewish Halakhist and philosopher of the Middle Ages.¹ Pride of place in the exhibition is given to two autograph responsa

¹ The Museum was also fortunate in obtaining on loan four manuscripts of works by Maimonides. Two precious manuscripts, about which more will be said in the course of this article, were generously lent from his collection by D. S. Sassoon, Esq. The other two manuscripts, kindly lent by Dr A. S. Yahuda, contain rare copies in Arabic of medical treatises.

(autographs of such an early age are incidentally very rare), written in Judæo-Arabic. One of them deals with a dispute between a buyer and seller, the other with the case of a teacher who had rashly vowed not to teach certain Jewish girls any longer, and had afterwards repented. The replies of Maimonides, one of which only occupies two and a half lines, are typical examples of his incisive style and legal acumen.

The finest manuscript exhibited is a beautifully illuminated copy of the *Mishnēh Thōrah*, that monumental treatise on *Hādākhāh* (religious law), in which the whole body of Biblical and Talmudic law is classified and systematized. The manuscript, which is a magnificent specimen of the art of the calligrapher as well as the illuminator, was completed in A.M. 5232 (A.D. 1472). The copy is written in a Spanish hand, is in two volumes, and is richly illuminated, each of the fourteen books in which the work is divided being preceded by a full-page illumination of exquisite workmanship. Two early editions of the *Mishnēh Thōrah*, one printed in Rome before 1480, the other in Soncino in 1490 by Gershon ben Moses Soncino, were also included in the exhibition. Also exhibited was a manuscript of unique interest, a commentary in Arabic written in the Hebrew character, the only one of its kind, on the first book of the *Mishnēh Thōrah*, by 'Alā al-Dīn al-Muwaḳḳit, a Muhammadan author, with additions by at least one Jewish redactor. A commentary by a Muslim author on a Hebrew work of Maimonides is a sufficiently eloquent testimony to his pervasive influence.

Maimonides' Arabic commentary on the *Mishnāh* was represented by a manuscript kindly lent for the occasion by D. S. Sassoon, Esq. This copy is copiously corrected and is believed to be partly an autograph. Another manuscript of the same work, which was exhibited, was Or. 4842, a Yemenite copy written in 1401. Side by side with this latter manuscript was shown the Hebrew version of the commentary, by Joseph Ibn al-Fawwāl, in a manuscript written in a Spanish hand of the fourteenth century.

The work by which Maimonides achieved the greatest fame both among Muslim and Christian thinkers was the *Dalālat al-Ḥā'irīn* ('The Guide for the Perplexed'), a masterly synthesis, written in

Arabic, of the Aristotelian concepts and the basic principles of the Jewish faith. It exercised a profound influence upon the great medieval philosophers in Europe like the English theologian Alexander of Hales, Albertus Magnus, and, above all, St Thomas Aquinas. Manuscript copies both in the original Arabic and in the Hebrew version of Samuel Ibn Tibbūn were shown. The copy in Judæo-Arabic exhibited was written in a Yemenite hand of the fifteenth century. Samuel Ibn Tibbūn's Hebrew version, styled *Mōreh N'bhūkhīm*, was displayed in a fine copy on vellum, dated A.M. 5044 (A.D. 1283). Another copy, with illuminations and on vellum, was temporarily deposited on loan from the collection of D. S. Sassoon, Esq. To illustrate the influence of this work upon St Thomas Aquinas, a page from his *Summa Theologica* was chosen, where he refers twice to the *Guide* under the title of *Liber Perplexorum*, of 'Rabbi Moyses'.

A more intimate touch was added to the exhibition by the inclusion, from the edition of A. Lichtenberg, of the famous letter, where he describes to his correspondent Samuel Ibn Tibbūn, the translator of several of his works, a typical day in his life. A few sentences from this letter, which I have translated from the Hebrew, are worth quoting:

'While I shall be delighted to see you on your proposed visit, I must warn you that if you expect to be closeted with me in order to discuss philosophy or kindred topics even for an hour, during the day or at night, you will be sadly disappointed. So consider well before you expose yourself to the hazard of a long journey. For this is my daily round: I live at Fustāt (Old Cairo) and the Sultan in al-Ḳāhirah (Cairo), some two miles distant. My duties are heavy, for I am obliged to see him every morning. If one of his children or concubines is taken ill, I cannot leave the palace at all for most of the day. Likewise, if one or more of the officials at court are sick, the duty of tending and healing them falls upon me. If there are no accidents or special calls upon my time, I am able to get away after noon, never before. I return to my home famishing and find the antechambers crowded with patients, Jews and Gentiles, mean and great, judges and minor magistrates, friends and foes—a motley throng all waiting for my return. I dismount from my beast, wash my hands, and beg them to excuse me for a short while, until I shall

have eaten my modest repast, my one meal in the day. Then I go forth to my patients, speak with them, plead with them and exhort them, and order them prescriptions of every kind. People come and go continually right up to nightfall, nay often, I swear to you by the faith of the *Tōrah*, until two hours after. I thus find it impossible to see any Jew on private matters except on the Sabbath. On that day all the congregation, or the majority of them, come to see me after the morning service. I instruct them in their duties for the week. They study with me for a little while, until noon, and then they take their leave. Some of them return when the afternoon service is over and study with me again until the time for the evening service is reached. This is the way my days are spent. Yet I have only told you a fraction of what you will see for yourself, when you come to visit me.'

It would have been possible to fill half a dozen cases with works by or relating to Maimonides without exhausting the collection at the Museum. Owing to exigencies of space the selection had to be confined to a comparatively small number of books and manuscripts. Even this restricted choice, however, could not fail to impress the visitor to the Exhibition with the monumental industry and vast range of a genius whose mind compassed the whole orbit of medieval knowledge.

J. LEVEEN.

MAPS of the British Colonies. An exhibition of early maps of the British Dominions and Colonies, illustrating the growth of the Empire outside Europe during the last three centuries, was opened in the King's Library on 19 June. Owing to the exigencies of space not all the best maps in the Museum collections could be displayed, but many rare items are included. The exhibition is in four sections, each covering a continent. In all fifty-four maps, plans, and views are exhibited, of which the earliest depicts Drake's fleet bringing back the settlers from our unsuccessful colony of Roanoke in 1586, the latest the Fiji Islands in the year (1875) when they were ceded to England by the native chiefs. The earliest settlements shown are on Bermuda (1609), Newfoundland (1610), the River Gambia (1620), St Kitts (1624), and Barbados (1625), with Madras (1639), originally a trading settlement, and

Bombay, which we acquired as part of the dowry of Catharine of Braganza. The maps are all, of course, later than these dates. Exploration and expansion in the nineteenth century are illustrated by early maps of the Australian States, Tasmania, New Zealand, and the Burman Empire, by a plan (1862) of Fort Garry, then an outpost now the city of Winnipeg, and by a sketch-map (1870) of Livingstone's discoveries in the territories now called Northern Rhodesia and Tanganyika. Demerara and Cape Colony are shown about the time (1795) when we annexed them, together with Ceylon, from the Batavian Republic. The American section deals in some detail with the protracted struggle between England and France for supremacy in North America during the eighteenth century. Here are exhibited two artistic manuscript plans of Placentia, a French stronghold in Newfoundland, in 1708, and of Halifax just after its foundation in 1749, together with contemporary plans of the sieges of Louisbourg (1745) and Quebec (1759). Among the views there are rare engravings of Cape Town (1778), Calcutta (1794), Sydney (1802), and Hobart (1824), and coloured drawings of Montreal in 1784 and St Johns in 1798.

Many of the maps included have considerable cartographical as well as historical interest. There is a very rare and remarkably accurate map of the Mogul Empire which was drawn and published in 1619 by William Baffin, the explorer, from information supplied by Sir Thomas Roe, the first English Ambassador at the court of the Great Mogul. Another, showing 'Nova Francia' or North America about 1592, is a very decorative example of copper engraving in the late sixteenth century. This map shows not only the discoveries made in North America and the Arctic regions by the Portuguese, French, and English, but also a number of the old mythical lands, such as 'Buss Island', which thereafter were gradually replaced on the maps by real countries—many of them English in speech and customs.

EDWARD LYNAM.

RECENT PUBLICATION

*G*REEK and Roman Portrait Sculpture is a new venture in popular publications, and is designed to be the first of a series of small,

well-illustrated handbooks of Greek and Roman art and antiquities. It contains thirty-five pages of text, by Mr R. P. Hinks, giving a general account of the subject which is at the same time a guide to the examples exhibited in the British Museum. Photographs of seventy-two of these are reproduced in forty-eight plates, and the large plates will also be published in the postcard series. The price of the book, which may be bought from booksellers as well as at the Museum, is 2s.

REPRODUCTIONS

TO the series of coloured reproductions of Saxton's Maps, issued at 5s. each, have been added the following five: the general map of England and Wales, Pembroke, Glamorgan, Denbigh, and Flint, and Radnor with Brecknock, Cardigan, and Carmarthen.

Corrigenda

In *B.M.Q.* Vol. IX.

p. 143. The name of Mr Kenneth Oakley should be added to that of Miss Mary Nicol as joint donor of the flints from Jaywick.

p. 145, *line 2 from bottom.* The name of the donatrix should be Mrs Ohrly.

p. 146, *l.* 21. For 'Revesby Castle' read 'Revesby Abbey'.

23. DRAWINGS BY COSTA AND SEBASTIANO DEL PIOMBO.

TWO works of considerable interest have been added to the series of Italian drawings in the Department, the one by purchase, the other by gift.

The earlier of the two is in pen and ink and measures 18.5 x 20.6 cm. (Pl. XV). It is the design, three times repeated, of the same oblong composition or frieze. In the centre on the left kneels, in each case, a vanquished commander before his conqueror. The conqueror is accompanied by cavalry: the vanquished leader alights from a recumbent elephant and other elephants follow him. The presence of these animals must indicate that some incident in the wars of Alexander, Pyrrhus, or Hannibal is intended, but the sketches are not sufficiently precise to make an exact identification of the subject possible.

The drawing has the stamps of Crozat (or that attributed to him), of Richardson the Elder, and of Thomas Banks. It was sold at Sotheby's on 14 May 1935, lot 20, as the property of Mrs Edith Seki. Richardson attributed it to Polidoro da Caravaggio, and for such an attribution there is some excuse in the resemblance to the type of sketches by him to be found in the Berlin sketch-book with their gracefully poised and lightly indicated figures.¹ But the style and the arrangement are clearly those of an earlier generation and a different artistic environment, that of Lorenzo Costa. The actual handling very closely resembles that of the well-authenticated drawing in the Uffizi for the altarpiece in San Giovanni in Monte and is quite certainly the same as in a drawing formerly in the Bateson collection (where it was attributed to Carpaccio), which has also with great probability been given to Costa.² For the arrangement and for many details comparison should also be made with the background of the fresco of the Triumph of Fame in San Giacomo Maggiore, Bologna; the horseman seen from the rear, the short shadows cast by the figures parallel to the plane of the picture, the way the groups are broken up, and the proportions and poise of the figures are all points of similarity.

¹ See *Jahrbuch der Preuss. Kunstsammlungen*, XLI (1920), p. 344.

² Bateson Sale, Sotheby's, 23 April 1929, lot 23, now in the possession of Messrs Colnaghi. The attribution of both to Lorenzo Costa was suggested by Mr J. Byam Shaw.

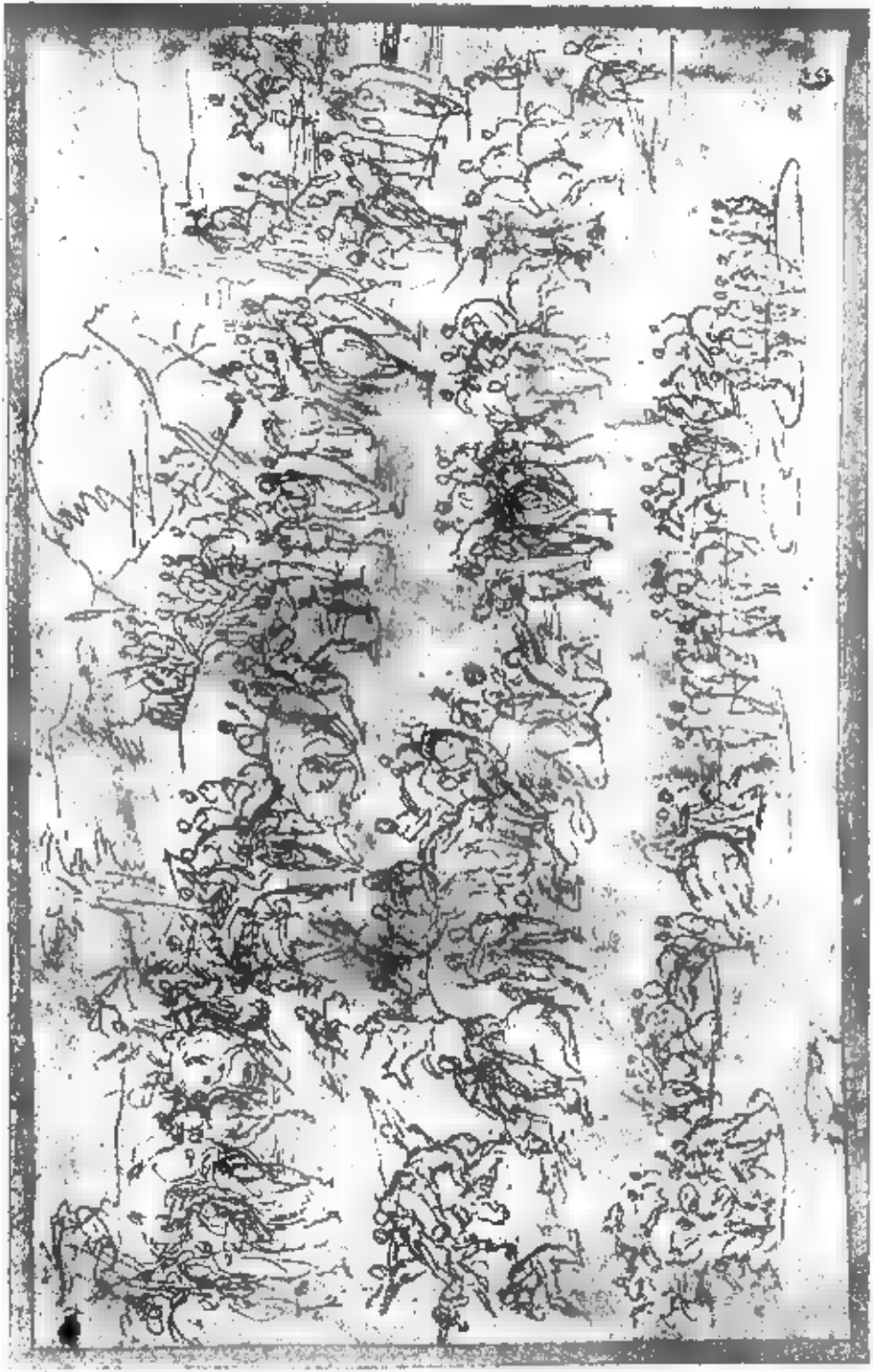
The second drawing (Frontispiece), generously presented to the Department by Mr Victor Koch, is by Sebastiano del Piombo and is drawn in black chalk on blue paper, heightened with white chalk, a medium characteristic of him.¹ In fact the style or mannerism of every part of the drawing is unmistakable. In addition to this it is related to a well-known work, the painting of the Visitation in Sta Maria della Pace, Rome. This, according to Vasari, was commissioned by Filippo Sergardi of Siena, but was never finished. The fragments, removed in the seventeenth century, were subsequently in the collection of Cardinal Fesch and are now in that of the Duke of Northumberland at Alnwick Castle. The present drawing corresponds very closely with the upper half (all that survives) of the left-hand portion of the composition. There is a second drawing (Ber. 2497) for the figures of the Virgin and St Elizabeth in the Louvre, which corresponds with the other fragment at Alnwick, and is of approximately the same size as the drawing presented by Mr Koch.

A. E. POPHAM.

24. A FIFTEENTH-CENTURY METAL-CUT.

THE Museum is indebted to Professor and Mrs T. O. Mabbott of New York for the generous gift of a dotted print of *St Gregory* (Schreiber 2657, *b*; about 47 × 35 mm.), which is only known in one other impression, in the Chapter Library at Gnesen. There are several prints of similar character and size in the British Museum, i.e. *St Barbara* (S. 2561), *St Catherine* (S. 2584), *St Cornelius* (S. 2605, *m*), *St Dionysius* (S. 2605, *x*), and *St Margaret* (S. 2699), the last named pasted on a leaf from a Flemish manuscript. The chief difference in character of design is the absence of decorative background in the *St Gregory*. Two again in the Metropolitan Museum, New York (from the McGuire collection), i.e. *St Catherine* (S. 2588) and *St Christopher* (S. 2603). Schreiber refers to these small saints as supplementary to the series of Bible (chiefly New Testament) subjects described under his No. 2174, and largely represented at Vienna (reproduced by A. Stix, *Die Einblattdrucke des XV. Jahrhunderts* . . .

¹ From the collections of Davenport Bromley, William Mayor (Catalogue 1875, No. 232) and F. A. White. 32.8 × 15.9 cm.



XV. DRAWING ATTRIBUTED TO LORENZO COSTA



XVI. DRAWINGS OF SHIPPING AT DOVER, OF THE
'MONRO SCHOOL'

zu Wien. II. *Die Schrotschnitte*, 1930, Pls. 1-4). It is difficult to be dogmatic in relation to series, as these little prints of saints must have been exceedingly popular and frequently repeated. Comparable, though somewhat larger, are various series of book illustrations, e.g. in Bertholdus, *Horologium Devotionis* (Cologne, 1490 and 1498), Turrecremata, *Meditationes* (Mainz, 1479), and the *Auslegung der Messe* (Leipzig, 1496). Similar, also, in slightly larger form, is the series of forty prints described and reproduced by Leidinger (*Vierzig Metallschnitte aus Münchner Privatbesitz*, Strassburg, 1908), and now in the British Museum. Most nearly allied in style to the latter series are two other prints in the British Museum, a *St John the Baptist* (S. 2666, *b*) and *St Christopher* (S. 2601, *b*), which are pasted in inside the binding of a manuscript, *Regula Sancti Benedicti Abbatis* of 1460, acquired by the Print Room in 1918.

Professor Mabbott realized the interest of the *St Gregory* in relation to other Museum examples, and the donation, which is to bear the names of Thomas Ollive Mabbott and Maureen Cobb Mabbott, is a most friendly gesture.

A. M. HIND.

25. PENCIL OUTLINES OF SHIPPING AT DOVER OF THE 'MONRO SCHOOL'.

AMONG interesting recent acquisitions by the Print Room is a series of six pencil outlines representing shipping scenes in and near Dover Harbour, presented by Mr C. F. Bell, F.S.A. These belong to a very large group of drawings, mainly executed in blue and grey wash or in pencil, which are well known to collectors of old English water-colours, and which have, till quite recently, often passed as early works of Turner or Girtin. Actually, in point of fact, there are, in the Turner Bequest (ccclxxviii, 4-8), blue and grey wash duplicates of the present pencil-drawings attributed to Girtin by Mr Finberg in his Inventory of the Bequest.

The origin of these Dover subjects has hitherto been a disputed question. Those drawings in the group which have been attributed to Turner have either been made to date from 1792, the year in which he made his early tour of Kent,¹ or been labelled as copies by

¹ e.g. the pencil-drawings in the Turner Bequest, xvi.

Turner after John Henderson the Elder, the patron of Turner and Girtin, a close friend and neighbour of Dr Monroe in the Adelphi, and himself an amateur draughtsman of some talent, as we shall see later on. Henderson's claim to being the originator of these Dover subjects has rested hitherto largely on a pencil-drawing by him of a fishing smack in Dover Harbour, bequeathed to the Museum by his son in 1878. Of this there is a copy amongst the water-colours with Dover subjects catalogued by Mr. Binyon under Turner, which also came to the Museum with the Henderson Bequest (1878-12-28-47 . . . 50). Happily, now, some light has been thrown on the subject by certain passages in the Farington Diaries,¹ which, since their 'discovery' a few years ago, have so often helped to clear up difficult problems in the history of English art of the time. I am indebted to Mr Finberg for allowing me to quote the following four extracts from his transcriptions of the unpublished parts of the Diaries which have direct bearings on the drawings in question, establishing them as definite productions of the 'Monro School' and attaching fresh importance to the position of John Henderson in the matter.

1793, Nov. 30. Mr Steers called and brought Mr Henderson of the Adelphi, a lover of the arts.

1794, June 30. Breakfasted with Hearne. . . . Mr Henderson of the Adelphi brought an etching on soft ground, the first he had done from a sketch by Hearne, very free and well.

1794, Dec. 30. Steers says Dr Monroe's house is like an Academy in an evening. He has young men employed in tracing outlines made by his friends &c. Henderson, Hearne &c lend him their outlines for the purpose.

1795, Dec. 1. Dr Monroe's I dined at. Capt. Hardy of the Navy and Mrs Hardy were there also, Henderson, Steers and Hearne. . . . After tea, I looked over a portfolio of *outlines* of shipping and boats, made at Dover by Henderson. Very ingenious and careful. We staid till past 11 o'clock.

¹ Now in the Royal Library at Windsor.

Farington's reference to the 'outlines of shipping' would seem to settle the question of attribution of these Dover subjects once and for all, and to fix on Henderson as their originator. Moreover, from the third extract we may gather that numerous copies, of varying degrees of excellence, must have been made from his drawings by the young men working in Dr Monro's 'Academy', which, of course, included both Turner and Girtin among its members, as well as the latter's master, Edward Dayes, to whom Mr. Finberg now attributes certain of the blue-grey wash drawings in the group. Whether any of the present pencil outlines are Henderson's own work, it is not easy to say. Certainly one cannot very well see even a competent amateur, such as he was, putting on paper an excessively difficult subject like the view of Dover Harbour reproduced here (Pl. XVI, above) without some mechanical aid. One can only conclude that he used a *camera lucida* (an instrument widely used by both professionals and amateurs at the time), which would enable him to render minute details apparently with consummate accuracy and ease, although the actual handling of the pencil would seem to be on the weak side, and, in some cases, almost childish. Of this particular view of Dover, just referred to, there is an inferior pencil duplicate amongst the present set of drawings, besides the one in blue and grey wash belonging to the series in the Turner Bequest mentioned at the beginning of this note (Pl. XVI, below). All three versions correspond with each other exactly from the point of view of size in the essentials of the outlines, and this points to their having been *traced*, either from one another, or from some common original, rather than *copied*, which would have required constant and laborious measurements being taken. This certainly confirms Farington's statement above about the work done by young men in Monro's house in the Adelphi.

None of the 'Monro Academy' copies or tracings appear to have been carried out on the usual oiled tracing-paper. Thin vellum drawing-paper, then coming into fashion, was used instead, and the process of reproduction was as follows: a sheet of paper on which the tracing was to be made was placed over the original drawing which, in its turn, was placed over a sheet of glass; a light was placed behind

the glass, thus permitting the outline of the original to be seen through the tracing-paper. It is interesting to note that the same method was used by members of the Dawson-Turner family in making pencil-tracings of Cotman's drawings, and it is not improbable that Cotman may have originally picked up the idea during the period of his connexion with the Monroe circle of which he is now known on Farington's testimony to have been a member.¹

The present six sheets of pencil outlines came from a descendant of Dr Monroe, some of the drawings from his vast collection having been retained in the possession of members of his family. The bulk of the collection, however, was dispersed in a five days' sale at Christie's in June and July 1833. In it appeared five lots, the catalogue descriptions of which are detailed enough for one to recognize them as belonging to this group of Dover subjects after Henderson. Three of the lots were actually described as being by Turner, and the great artist himself appears to have bought one of them, perhaps with the memory of how they may have helped him in the early days at Monroe's Academy to gain that intimate knowledge of ships that was so useful to him in the later stages of his career. E. CROFT MURRAY.

26. A PORTRAIT DRAWING BY AMBROSE McEVOY.

A PORTRAIT drawing of *Fräulein Zollner*, by the late Ambrose McEvoy, has recently been presented to the Museum by a body of subscribers (Pl. XVII). It is a fine example of his draughtsmanship in black chalk, reinforced and silhouetted with a most effective use of sepia wash. Most of his later portrait studies were lightly touched in colour, magical and somewhat elusive, and one of these, the 'Green Necklace', was recently acquired by the Prints and Drawings Fund of the Contemporary Art Society, and may eventually join *Fräulein Zollner* in the Museum. An early architectural study, made by McEvoy at Dieppe, came to the Department some months ago with the Alfred W. Rich Bequest, so that his art will eventually be represented by good examples in several styles. A. M. HIND.

¹ The question of the copies and tracings done in the 'Monroe Academy' is fully discussed by Mr C. F. Bell in his essay on 'John Robert Cozens' published by the Walpole Society, vol. xxiii, 1934-5, pp. 20-3.



XVII. FRÄULEIN ZOLLNER, BY AMBROSE M'EVOY



XVIII. INSCRIPTION OF JULIUS CLASSICIANUS

27. THE SEPULCHRAL MONUMENT OF JULIUS CLASSICIANUS.

FOR over eighty years the Museum has possessed two stones from what must have been one of the most imposing of the sepulchral monuments of Roman London. One is a 'bolster' with imbricated leaves and central binding. The diameter is 20 inches and length just over 5 feet. The monument was evidently of considerable proportions, and the other stone, which bears the beginning of an inscription (*C.I.L.* VII, 30), is correspondingly impressive, being 2 feet 6 inches in height and over 5 feet long as found. The loss of one end has made it difficult to read the inscription correctly. The extant portion reads: DIS / MANIBVS / . . . fab. ALPINI. CLASSICIANI, the deceased being a Fabius or a citizen of the Fabian tribe. The last two words appeared to give a double cognomen, and together with the admirable style of the lettering led Hübner to propose a late first- or early second-century date; but the rarity of 'Classicianus' made it rash to identify him with any bearer of the name in history, and even led some to take it as a term for some kind of naval rating (cf. *classicus*, *classiaris*). A conjectural restoration after the late Professor Lethaby was figured in the *Guide to Roman Britain* (1922, p. 16), but the problem was inevitably treated with reserve.

These stones were found in 1852 built into one of the semicircular bastions added in later Roman times to the city wall of London; it was in Trinity Square, Minories, immediately north of Tower Hill, and the discovery was carefully described by Roach Smith, who records that there were a number of other sculptured stones, apparently from the same monument, likewise built into the bastion, which he was unable to save. A small portion of the bastion's northern face survived not only the operations of 1852 but the building, some thirty years later, of the retaining-wall of the Inner Circle railway-cutting some 10 inches from it, and in June of this year the enlargement of this to make room for the Minories Sub-station led to its discovery. Upside down in the lowest course of masonry was the inscribed stone here figured (Pl. XVIII): the find was immediately reported by Mr F. Cottrill as London Archaeological Observer for the Society of Antiquaries, and after critical inspection by officers

of the Guildhall and London Museums and of the British Museum, its identity as part of the Classicianus monument was established. It has been generously presented to the British Museum by the London Passenger Transport Board; and the whole find is to be published by Mr Cottrill in the *Antiquaries Journal*.

The right-hand end, and also the top, of the new inscribed stone have been deliberately cut away; and this fact, together with analogous recutting and redowelling on the other stones, and the presence on all of a pink mortar which is clearly neither original nor identifiable with the coarse, sandy mortar used by the builders of the bastion, makes it plain that the monument had been already dismembered and once reused before the latter claimed its stones. Perhaps this happened in the third century. The inscription as thus curtailed reads: PROC. PROVINC. BRIT . . . / IVLIA. INDI. FILIA. PACATA. I . . . / VXOR. The final VXOR and DIS on the other stone must both be central, and BRIT can now be restored as BRITANN., with *infelix* before VXOR. Thus we have the epitaph of an Imperial Procurator of the Province of Britain whose cognomina were Alpinus Classicianus, erected by his sorrowing widow Iulia Pacata, daughter of (Iulius) Indus.

Tacitus states (*Ann.* XIV, 38) that in A.D. 61, the year of Bou-dicca's rebellion, the Procuratorship of Britain, vacant by the death of Catus Decianus, was filled by the appointment of a Iulius Classicianus, and it becomes impossible not to identify the two men. *FAB.* on the first stone must then stand for *Fabia tribu*, and the preceding space seems adequately filled by the required names *C. Iuli*. The final reading will then be as follows:

DIS
MANIBVS
C.IULI.FAB.ALPINI.CLASSICIANI
.
.
PROC.PROVINC.BRITANN.
IVLIA.INDI.FILIA.PACATA.*infelix*
VXOR

It will be seen that two lines have been marked as missing from the cut-away upper part of stone no. 2: the space they would occupy

(1 foot) is just that required to give it a height of 2 feet 6 inches, equal to that of the other stone, and further, to accommodate the details of Classicianus' career through the equestrian *cursus honorum*. The space is large enough to support the historical probability that Classicianus had acquired administrative distinction before his appointment to Britain. Both his predecessor Decianus and the legate Suetonius Paulinus were clearly blamed by the Roman Government for the catastrophe of Boudicca's rebellion, and we learn from Tacitus that Classicianus was sent out not merely to restore the financial administration which Decianus had mishandled, but to report to Rome on the conduct of the legate. From what part of the Empire did this able and successful civil servant come? As a Gaius Iulius of the Fabian tribe he was probably a native of Gallia Comata; his cognomina point in the same direction, for Alpinus, Alpinus, Alpinus Classicianus, and Classicus are all recorded from the region between the Alps and the Ardennes, and the family connexions suggested make it most probable that our procurator was a Trever. It would be interesting to find a Gaul occupying such a high post as Procurator of Britain at this early date, especially as the tendency so illustrated is noted by Tacitus. For his assignation to the Treveri there is a further argument in the identity of his wife. Her father's name was Iulius Indus: only one bearer of this name is known, the Iulius Indus who in A.D. 21 at the head of a single troop of horse crushed the rebellion raised in that year by Florus among the Treveri. Indus was, ■ Tacitus also tells us in the same passage (*Ann.* III, 42), himself a Trever. His troop is thereafter known as a regular unit of auxiliary cavalry with the name *ala Indiana*. A confirming touch is given us by the woman's cognomen Pacata: to be of marriageable age for Classicianus, she should have been born about the time of her father's suppression of his nation's revolt in A.D. 21, and we may see an allusion to that event in her name. Iulius Classicianus must have died during his tenure of office in Britain about 65 A.D., as Ti. Claudius Augustanus cannot have been appointed Procurator much later. The new discovery has enriched the Museum with a closely dated inscription of an interesting historical figure, and made possible a restoration of one of the most

important sepulchral monuments surviving from the Province of Britain.

C. F. C. HAWKES.

28. A REMARKABLE LONG-BARROW.

ATTENTION has recently been called to the Archaeology of Lincolnshire in the *Archaeological Journal* (Vol. XC, p. 106; Vol. XCI, p. 97), and several long-barrows, presumably of the neolithic period, have been plotted on the map, but few explored. A special effort has, however, been made at Skendleby where the southernmost example has been located; and Mr W. Gainsford has permitted Mr C. W. Phillips of Cambridge to remove one of the Giants' Hills, a mound 200 feet long, which covered human remains and features not previously noticed in any British barrow. There was some resemblance to one of the Hanging Grimston group in Yorkshire (Mortimer, *Forty Years' Researches*, p. 103), which was thought by the excavator to have been raised over the dwelling of the deceased. At Skendleby the human burials were collected in one place on a bed of chalk slabs, but not all deposited at the same time, the topmost being the best preserved. Though most of the barrow and surrounding ditch was cleared, very few antiquities were found, the most striking being a life-size clay model of a toad, and a jet runner for a belt (like Greenwell's *British Barrows*, fig. 6, p. 34). The main interest of the barrow was structural, and most of its secrets were revealed by clearing the greater part of the mound and surrounding ditch. It was approximately east and west, and the broad eastern end was 70 feet across, the height being originally about 12 feet. A little south of the middle line were found cylindrical holes in the chalk rubble left by the decay of wooden rods, arranged horizontally in sets of five and connected with stout upright posts at intervals, as if to form a series of hurdles for sheep-pens. Their purpose will be discussed with other problems by the excavator in the 85th volume of *Archaeologia* to be published by the Society of Antiquaries of London; and both owner and excavator thought it best to hand over all the movable objects to the Museum, to be first arranged as a special exhibition in conjunction with the newly restored neolithic pottery of the Greenwell Collection.

REGINALD A. SMITH.

29. A SCULPTURED STONE FROM NINEVEH.

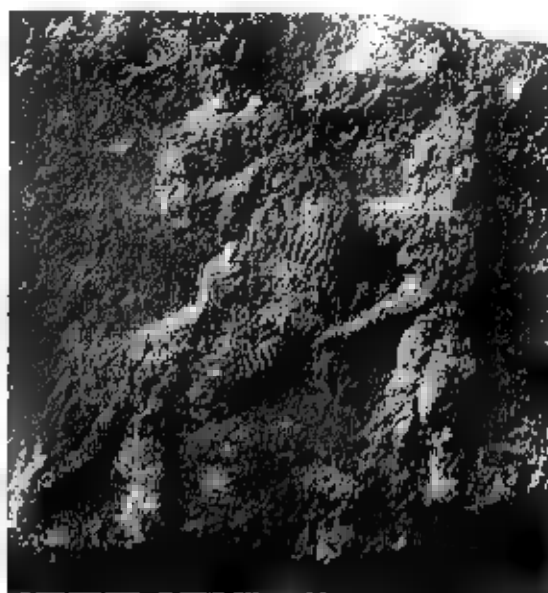
THE object of this description, numbered 115040 in the Department of Egyptian and Assyrian Antiquities (see Pl. XIX, nos. 1-4) is a massive and much-battered stone of roughly circular form, having a diameter of 2 feet and a greatest height of 13 inches. Its middle is completely hollowed out by a wide perforation, tapering slightly towards the base, and having its sides worn smooth. On the outside is a series of figures in low relief, some of which are destroyed or damaged by more recent fractures than the rough hewing by which the object seems to have been adapted in antiquity to serve a purpose other than that for which it was originally made.

This is by no means a new acquisition, for it was discovered by Layard's workmen on the mound of Kuyunjik (Nineveh) in October 1849, soon after his return from a visit to the festival of the Yezidis at Sheikh Adi. It is mentioned, without any indication of its original position, among a number of 'Assyrian relics obtained from the ruins' on p. 595 of his *Nineveh and Babylon*, where there is a small woodcut of a 'rude circular vessel in limestone, ornamented on the outside with figures in relief of the Assyrian Hercules struggling with the lion', and this seems to be the only publication. The recent exhibition of this stone in a more favourable light on the west wall of the Babylonian Room gives opportunity for a fresh examination.

The middle of the stone is occupied by a wide depression, so deeply worn that it penetrates through the bottom. The upper edge of this slopes gently and is somewhat rough on the surface, but in the middle there is a hole with steep sides, slightly tapering towards the bottom; these sides are worn smooth and stained to a dark grey colour. It seems very likely that all these features are due to the use of this stone as a door-socket, i.e. a base upon which turned the heavy metal-shod post which revolved with the door as it was opened and shut. If this was so it must have been long in use, or have supported a door often opened, for the post has worn right through the stone. Whether it was originally meant for a door-socket is more doubtful, for the whole stone shows clear marks, especially on the base, of

having been roughly reshaped out of something which may once have been larger. There are a few traces of a line of sculptured features—possibly animal-heads—above the main figures on the outside, and the latter may have been originally but one of several sculptured registers. Further, the upper edges of the central depression indicate that this was at one time much shallower than at present. It is most likely that the original form of the object was a fairly deep stone bowl.

A definite arrangement reveals itself in the sculptured figures. They are all groups of man-like forms contending with lions, but there is a symmetry both in the forms themselves and in their postures. For the first, they are recognized as two well-known figures in Babylonian art, placed alternately—the belted (and otherwise naked) man with abundant hair and beard, and the ithyphallic man with the lower parts and tail of a bull, these two being often called Gilgamesh and Enkidu, though with singular infelicity, for there is nothing in the story of those heroes to justify such an identification. Their arrangement in this relief is interesting: the centre of the composition is that part which is now the worst damaged or quite obliterated. Here stands the bull-man supporting a rampant lion on each side of him with one of his arms, and to the right of him, now completely vanished, was a similar group of which the naked man was the centre. The rest of the circumference is occupied by eight figures of these two beings, each fighting with one lion, but the figures are placed alternately, and the eight fall into four pairs with a further symmetry of arrangement in the postures. On either side of the two central groups (i.e. of the two beings each supporting a pair of lions) there is a group of the fighters in their first grapple with the rampant lion (Pl. XIX, 1), but so arranged that the naked man and the bull-man are always placed alternately. On the far side of the circumference are the remaining four figures, which again fall into two groups of two, in both of which the figures are shown victorious over the lions, which they subdue with violent gestures. The bull-man in both cases seems to be rending the lion across his breast (Pl. XIX, 2), while the naked man once (Pl. XIX, 3) treads upon the lion's neck, and once (Pl. XIX, 4) has swung himself astride the helpless lion's back.



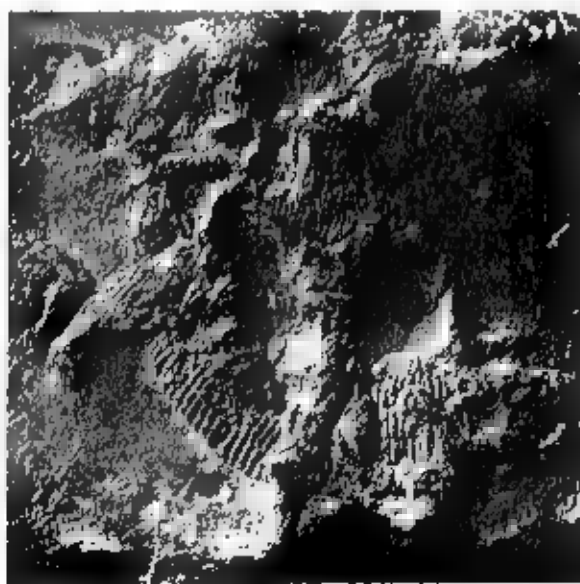
1



2



3

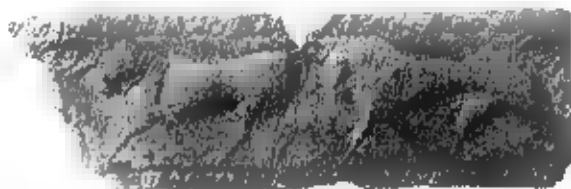


4

XIX. SCULPTURED STONE FROM NINEVEH



a



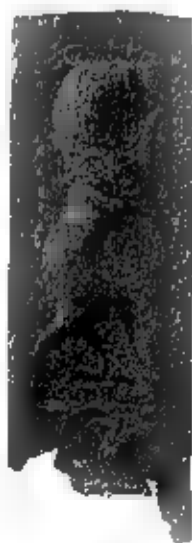
b



c



d



e

XX. THE PULSKY BRONZES

The two figures depicted in this relief seem to have been known to the Babylonians as 'the twins', though their individual names are not ascertained. They were divine and of beneficent nature, for their activity was held to ensure the coming-in of good and the going-out of evil, so that such forms were often placed beside doorways in the attitude of supporting the door-posts, or else they were engraved upon cylinder-seals either as the guardians of doors or as subduers of lions and bulls, which may symbolize the powers of evil against which they contended. It is perhaps these two who are called in a magical text the 'fighting twins', because they are constantly shown in conflict with beasts. In any case, if this stone was used as a door-socket, these figures would be fittingly placed to secure the entrance for good, and against evil influences, especially as such apotropaic figures were generally buried under the threshold of rooms.

Though discovered in the ruins of the Assyrian capital it is not at all likely that these sculptures are of Assyrian workmanship. The gigantic form of 'Gilgamesh' was, it is true, placed near the entrances of palaces, and occurs upon terracottas of that period, but this pair of guardians is far more characteristic of early Babylonian than of Assyrian art. The subject of their combats with lions, and the attitudes in which they are portrayed, recall at once the figures found upon cylinder-seals of the Agade period, about B.C. 2600, where precisely similar scenes are the favourite theme of the engravers. This stone, though probably reused in later times, and perhaps for a different purpose, may therefore be regarded as another relic of the rule at Nineveh of the Agade kings, whose former possession of the city was proved by Dr R. C. Thompson's recent discovery there of a direct allusion to Manishtusu as having rebuilt a part of the Ishtar temple. As such it is a welcome addition to the extant remains of an art which has left one famous example but is very sparsely represented in modern collections.

C. J. GADD.

30. THE PULSKY BRONZE RELIEFS.

AT the sale of the Pulsky collection in 1868 the British Museum obtained among other lots the five strips of embossed bronze illustrated for the first time on Pl. XX. All that can be said of their

provenience is that the Sale Catalogue includes them (lots 53-8) in the section of Etruscan bronzes. They were described briefly in the *Catalogue of Bronzes* (1899) as nos. 361-5, and there is an equally brief but misleading reference to them in Perrot and Chipiez (iii, p. 873); otherwise they seem, undeservedly, to have escaped notice.

The five reliefs agree in style and scale and doubtless form a set, composed of three horizontal and two vertical members. The decoration consists of animals within a border of guilloche. On 362 (Pl. XX, *a*), which is complete, the frieze is composed of a browsing deer between lions; on 361 and 363 (*b* and *c*) the central animal is a bull. The uprights vary in height; 364 (*d*) has a single panel containing a winged goat, a rare type, while 365 (*e*) is double-panelled with a goat below, a lion above.

It is probable that these bronze plates originally belonged to a sepulchral throne from an early Etruscan tomb. The different lengths of the uprights cannot easily be explained on any other hypothesis. The throne we may suppose to have resembled in general form the example which for some years past has been a prominent feature of the Etruscan Museum of the Vatican, reconstructed from fragments found in the Regolini-Galassi tomb at Cervetri (Mühlestein, *Die Kunst der Etrusker*, Pl. 126; see also the frontispiece to Pinza, *Etnologia Toscana-laziale*, Vol. I, in which the Etruscan princess is represented in all her splendour, seated on the throne in the centre of the shadowy tomb). The long upright 365 was one side of the back, the shorter upright 364 came from a leg or perhaps from the strut of an arm. The three horizontal bands ran round the seat; as the lion on the right of 363 is crowded, it may have been set to the rear, and in this case 363 was the right side, 361 the left, and 362 the front. The animals are more Oriental, with less of Ionian mannerism, than those of the Regolini-Galassi throne, and the plates are earlier in date—early seventh century B.C.

There are two fragments in the Museo Kircheriano at Rome which seem to have formed part of the same throne. They were published in 1912 by Poulsen, *Der Orient und die frühgriechische Kunst*, figs. 124, 125. Fig. 125 is the counterpart of 365, the other side of the back; fig. 124, a long horizontal strip, perhaps formed one side of the base.

A sixth plate (*Catalogue*, no. 366) was acquired by the Museum at the same time and is similar in dimensions but of poorer style and later date. It probably also formed part of a throne and may have been the top cross-piece of the back, with a palmette ornament projecting at each side. The frieze is composed, from left to right, of a sphinx, a lion, a horse, a lotus plant, and an ape. The background is filled with rows of studs, as on an upright panel in the Vatican (*Mus. Greg.* I, Pl. XXXVIII, 8). F. N. PRYCE.

31. BRONZES FROM THE EUMORFOPOULOS COLLECTION.

2. Chinese Bronze Bell.

BELLS of different varieties have been used from very early times in the ceremonial gatherings and sacrificial rites of ancient China. It is possible that as early as Shang times (1766-1122 B.C.) they were buried with the dead, while Chou (1122-249 B.C.) bells are still not infrequently excavated. Allusion to their existence in the classics are numerous. Professor Yetts¹ thinks they were used not only as musical instruments but for signalling in war.

The most common variety, the *chung* (hanging bells), were slung obliquely on frames suspended by a chain or cord; more rarely by a detachable hook strung on a ring from a band round the shank. They appear to have ranged in size according to their notes; a full carillon is usually represented as sixteen hung in two rows of eight. As they possessed no clappers they had to be struck by hand. Each bell has a *sui* or circle on which it should be struck, but as Professor Yetts points out ancient bells so seldom show signs of any wear that one presumes that they were struck if at all by a padded instrument; more probably they were confined to purposes of ritual. According to Chu Tsai-yü the oblique method of suspension was abandoned under the Sung.

The central field of the bells is conspicuous for the presence of thirty-six bosses termed *ju* or nipples. The *Po-ku t'u lu* mentioned that Li Chao of the Sung, famous for his knowledge of Chinese

¹ *The Catalogue of the George Eumorfopoulos Collection of Chinese and Korean Bronzes, &c.*, Vol. II, p. 1.

music, believed they were used to prevent vibrations. This same work divided the *chung* by sizes into three categories. The largest *tê*, the medium *po*, the smallest *pien*.

The bell from the Eumorfopoulos Collection, Plate XXI, is of the *pien chung* type. The hilt of the shank is surrounded with a band of cicada design and a meander pattern in low relief, the lower half with a band which is engraved with a scroll design broken by four round bosses, two each side, near the base of the loop, producing in full side view the aspect of an owl's head with the line of the loop as a beak. The surface of the shoulders is also engraved with meander pattern. The main body of the bell (*chêng*) is decorated as is customary with thirty-six nipples, arranged eighteen on each side in two confronting pairs of three surrounded by a raised band and divided from each other by bands of engraved key fret. Between these pairs runs the central field of the bell: it is undecorated. The *ku* or lower end of the body of the bell carries on both sides a pattern of raised convoluting lines, interspersed with engraved designs in relief, after the manner of a *t'ao t'ieh* mask but without the eyes.

The side reproduced in Pl. XXI exhibits the *sui* or circle on which the bell should be struck; it is embossed with three comma-shaped forms which Professor Yetts explains ■ a symbol for the reverberating quality of sound. Bells of this kind are frequently inscribed. The inscriptions usually begin on the right side of the *ku* and run towards the left, avoiding the central field; when both sides are inscribed they impinge on the central field and sometimes extend to the inner surface of the barrel. The inscription on this particular bell in eighty-six characters is famous, but its great delicacy can scarcely be appreciated without a lens. The inscription (see Figure) is divided into two parts: that on the right of the *ku* consists of four columns of ten characters each and that on the left of a similar four columns with the addition of four characters that end the inscription. One character in the fifth and one in the eighth column is repeated.

Professor Yetts points out that its characters indicate that dies were used in the preparation of the wax models. The translation of the inscription has proved a bone of contention among Chinese scholars. P'an Tsu-yin believed that it recorded a victory and that this bell



XXI. CHINESE BRONZE BELL FROM THE
EUMORFOPOULOS COLLECTION

was cast from arms of the conquered, Wu Ta Ch'êng that it commemorated services rendered in the hunting-field.

This is the translation offered by Professor Yetts:¹ 'On the first day of the King's first month, it being the *ting hai* day, I, C'hi of Lū, declared that I, a grandson of Duke Yi and son of the Earl of Lū, having served the Prince diligently in restoring peace by warlike

永我先祖以爲寶
我敢爲祈眉壽世子孫
余不爲我高孝樂
豐其鐘既玉鏞鼓
肆其鐘四堵荷其龍既鑄
爲余鐘立鏞銘大鐘八
余頡剛事君余戰安武作
曰余翼公之孫伯亥子
懋王正月吉丁亥子

王正月吉丁亥子
余頡剛事君余戰安武作
曰余翼公之孫伯亥子
懋王正月吉丁亥子
余頡剛事君余戰安武作
曰余翼公之孫伯亥子
懋王正月吉丁亥子

INSCRIPTION ON BELL. By kind permission of Prof. Yetts and Messrs Benn.

prowess, have made of dark and fine bronze these bells: eight large of full tone for sacrificial rites to my ancestors, and four [small] of lesser tone [for invoking the spirits]. Proudly, proudly the posts and bars rear their dragon heads, now their casting is completed; and the big bells, when suspended, shall harmonize their notes with tinklings of the sonorous jades and beats upon the alligator-skin drums. Not daring to exalt myself, I shall make to my ancestors filial offerings accompanied with music from these bells, whereby to implore the bushy eyebrows of old age. May generations and generations of my descendants continue to use and treasure them.'

The bell is said to have been excavated in 1862 from a river bank in Shansi in the company of eleven others.

As the character which appears ninth in the first column and seventh in the second has been variously interpreted as Lū and Chū it is not

¹ *The Catalogue of the George Eumorfopoulos Collection of Chinese and Korean Bronzes, &c.*, Vol. I, p. 30.

easy to trace the prince for which it was made. Professor Yetts favours the former interpretation. Takata associates the bronze with a Marquis Lü, who was a Minister in the reign of a King Mu, in the middle of the tenth century B.C., but Professor Yetts following Wang Kuo-wei believes the inscription to refer to a member of the House of Wei, who in the seventh century B.C. ruled over a part of Shansi. He dates it between 561 and 340 B.C.

The bell is covered with a grey patina mottled with a rusty red.

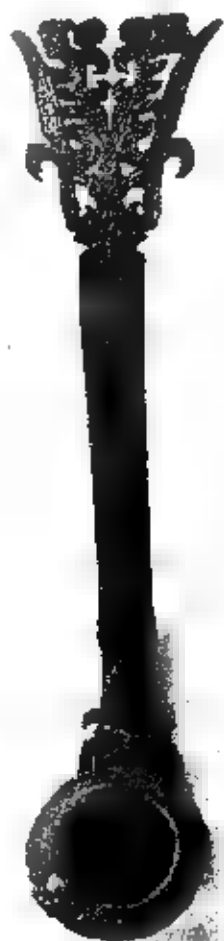
H. 11.9 inches. Length of the shank 4.4 inches. D. across the mouth 5.8 inches.

R. S. JENYNS.

32. CHINESE ANTIQUITIES.

THE Oriental Collections have been enriched by a series of fifteen Chinese objects acquired in July. These include a bronze sacrificial ewer (*chio*) with steely grey patina, and a band of raised ornament, consisting of ogre heads, in a ground of engraved key-fret pattern; while above this band are stiff leaves enclosing cicada designs and fret. Under the handle is a bird pictogram below a cruciform symbol. This vessel, which probably dates from the end of the second millennium B.C., is reputed to have been found at Ta ssü kung tsun. It is very similar in form to the *chio* illustrated in the *British Museum Quarterly*, Vol. IX, No. 4, Pl. XXXVIII.

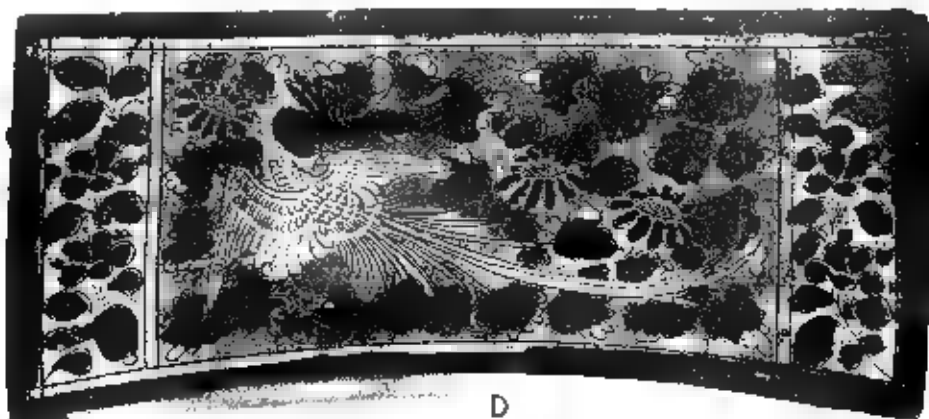
There is also a bronze ladle (Pl. XXII, Fig. A) for a sacrificial vessel from Chang-tê Fu in Honan. It has a green patina and the handle ends in elegant open-work. From the same place came a knife-like implement of bronze (Fig. B) with raised designs and pierced border on the handle. Both of these probably date from the end of the Chou dynasty (1122-249 B.C.): and perhaps a little earlier is a bronze linch-pin with a beautifully modelled animal head as terminal (Fig. C). There are two jade ornaments in the form of animal plaques of the late Chou period, and there are eight pieces of pottery stated to have come from the excavations at Hsiao Tsun near Anyang in Honan. It is usual to assign the material excavated here to the Yin dynasty (1401-1122 B.C.), but this pottery seems to range from the Yin to the Han dynasty. It includes a vessel of early Chou, possibly Yin date, with patches of glaze; but this glaze is obviously accidental



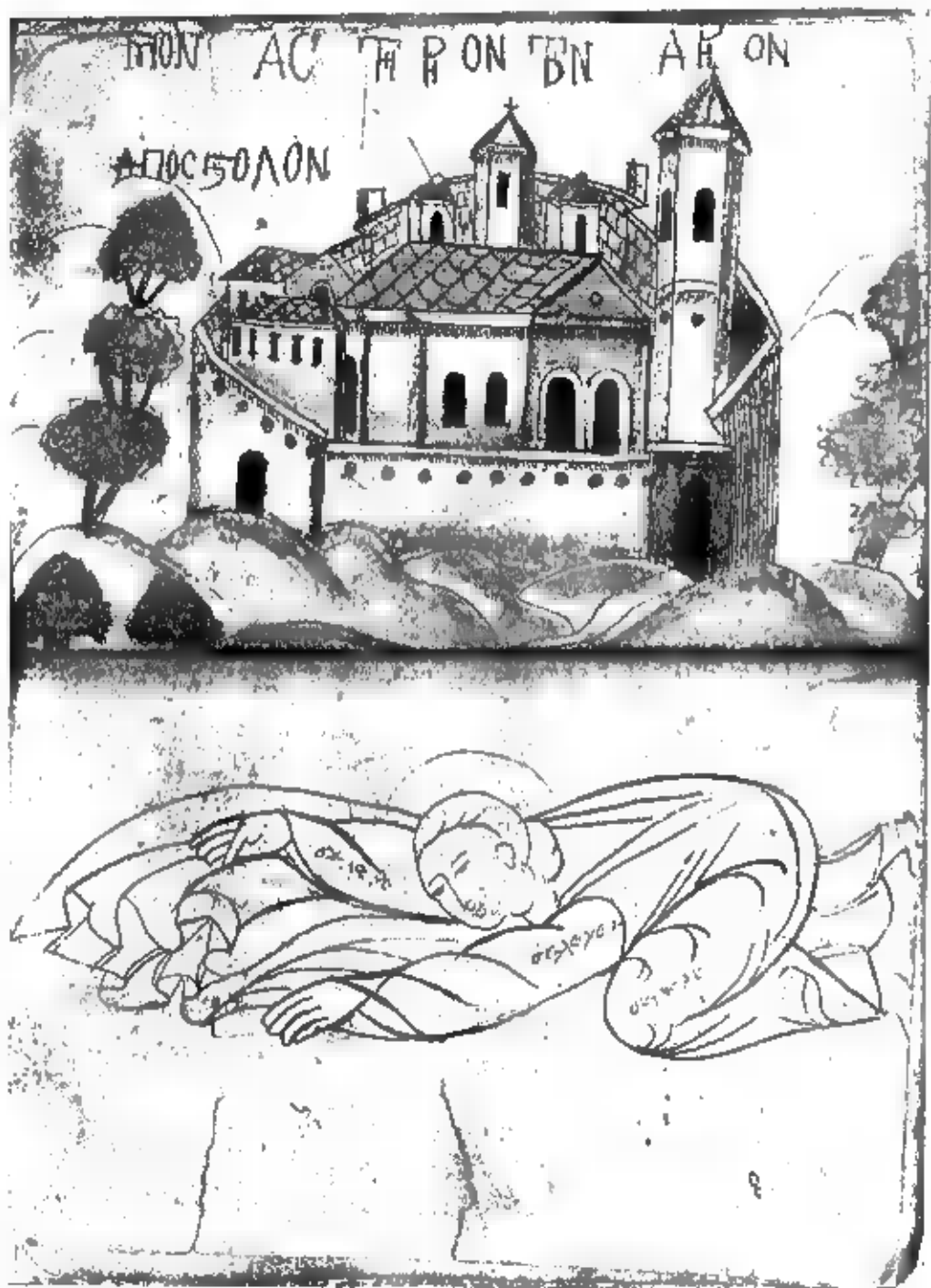
B



C



D



XXIII. BYZANTINE SKETCHBOOK

and does not help to solve the problem of the antiquity of glaze proper in China. The other specimens are unglazed but of interesting forms; and there are two small objects of blackish clay finely modelled in the shape of buffalo heads. Similar objects are known in jade and perhaps these are cheap substitutes for the more precious material. Finally there is a handsome pottery pillow (Fig. D) of red ware dressed with white slip and artistically engraved with a pheasant and flowers. The designs are coloured green, pale yellow, and a rich reddish brown under a transparent and almost colourless lead glaze. The pillow is said to come from Hsiao Yü Chou in Honan, and is believed to be of the Sung dynasty.

- A. Length of ladle 7.2 inches.
- B. " implement 6.9 inches.
- C. " linch-pin, 4.1 inches.
- D. " pillow 15.9 inches.

R. L. HOBSON.

33. AN ICONOGRAPHIC SKETCHBOOK

RELIGIOUS art is by nature conservative, subduing so far as may be the personal element. In this sphere Byzantium has long been a byword to the individualistic West, less perhaps at the present moment when the stubborn hieratic formulas of other cultures have become more familiar, and the art of the Orthodox Church has itself been subjected to closer and more sympathetic scrutiny. The question arises how such rigid conventions were maintained. Manuals of painting are of course known. The Museum possesses one in Additional MS. 40726, and a similar work which goes under the name of the monk Dionysius of Fourna, *Ἐμπνεῖς τῆς ζωγραφικῆς τέχνης*, has been edited in the present century. But these manuals are merely descriptive. They tell us how to mix paints and prepare a surface, how the figures must be disposed in a particular subject, and so forth. Nothing here for the eye, no more than in the text of an Exhibition catalogue. For the visual pattern the artist had to go elsewhere, either to actual examples in churches and illuminated manuscripts, or more likely to a private and portable notebook of stock designs. Such sketchbooks existed, we know, in

the medieval West. An English example, Pepysian MS. 1916, has been reproduced by Dr M. R. James in Volume XIII of the Walpole Society. Although at one time they must have been common, not many have survived. They were not show-books, and no doubt received hard usage.

Through the generosity of Dr Eric G. Millar the Department of Manuscripts has now become the owner of a Byzantine sketchbook (Add. MS. 43868), if the term Byzantine can be used to describe a product of the eighteenth century. Greek, however, it certainly is, displaying the artistic tradition of the Orthodox Church little impaired by the passage of a thousand years. Into this tradition there have, of course, crept later and Western influences, rococo details here and there, which have, however, adapted themselves to the earlier style. But the figure of the horseman in a three-cornered hat on p. 20 stands out irremediably incongruous, and might have stepped from a canvas of the reign of Queen Anne, far remote from the cavalier saints Theodore, Demetrius, and George, whose repeated hieratic forms adorn a number of pages. Interspersed among the sketches we find the usual recipes for paints, written in the popular language and unbridled spelling of the period. Illiteracy has invaded even the names of the Evangelists, of whom the first two masquerade as ΜΑΝΘΕΟΣ and ΜΡΑΚΟΣ. No sign of local origin can be detected; the subjects are the usual subjects of Greek iconography. A puzzling inscription on p. 70 runs: αρου επαρθη η πολης ηνε ετη αφοτο χρησητου †: 1352. One is tempted to suspect a common type of error, and refer the note to the capture of Constantinople in A.D. 1453. But though η πόλις unqualified usually means Constantinople, the reference here may be local and point to an at present unidentified city. So far anonymity covers both the artist and his antecedents. Two striking pages are shown on Pl. XXIII.

H. J. M. MILNE.

34. A CHARTULARY OF SHAFTESBURY ABBEY.

TIME has dealt unkindly with Shaftesbury Abbey, once, until surpassed by Syon, the richest nunnery in England. Of the conventual church, in which rested the bones of King Edward the

Martyr, not one stone remains upon another; and it seemed until recently that, save for a slender folio register of the fifteenth century (Harley MS. 61), almost every trace of the title-deeds to its magnificent endowment had likewise vanished. That endowment, so historians from the time of Asser have averred, had its source in the bounty of Alfred the Great. Other benefactors followed in the footsteps of the king, until, in 1500, the muniments in the treasury had grown so numerous that the production of any particular document was, in the words of Abbess Margery Twynyho (d. 1505), 'a task which required not one day but several and was exceedingly tedious to the searcher or searchers'. Like other medieval landowners, the nuns of Shaftesbury took the precaution of recording their deeds in chartularies, which must obviously have been numerous. To throw the whole blame for the disappearance of deeds and registers upon Thomas Cromwell and his monastic visitors would be most unjust. The fact is that in the seventeenth century 'the legier booke & diuers auntiente Writinges' of the house were preserved only some half a dozen miles away, 'at thevidence house in Warder Castle', the seat of Lord Arundell of Wardour, where at least one antiquary consulted them (Add. MS. 29976, ff. 13, 17). An inspector of the Historical Manuscripts Commission who reported on the contents of the muniment room about 1870,¹ however, makes no mention of such documents, and—since he can hardly have overlooked a volume of at least 482 folios—loss or destruction must be presumed. At Shaftesbury itself, says Tanner in his *Notitia Monastica*, published in 1695, there still survived a '*Cartular. de Shafton. penes D. Joh. Low de Shafton.*';² but according to Hutchins, the historian of Dorset, writing not later than 1773, 'this MS. on the strictest inquiry is not now to be found'. Yet another chartulary, which has vanished from sight within the last century, is referred to in the *Guide to the Victoria County History* as the property of 'Tho. Schutz of Shotover, co. Oxford', who died in 1839.

¹ *Hist. MSS. Comm., 2nd Rep., App.*, pp. 33–6.

² Perhaps, since it is stated in the *Guide to the Victoria County Hist.* that 'in 1680 this MS. was in the hands of Sir J. Lowe's trustees', Tanner was repeating out-of-date information.

Two years ago a copy of the 'Calendar Donationum' drawn up by order of Margery Twynyho, partly in order to obviate the painful delving for documents, still more to avoid the consequences which ensued on failure to produce privileges and evidences in the courts of law, made its appearance in the sale-room. That fascinating volume, which had been possessed by the abbess's brother Christopher, sometime steward of the abbey, and his descendants for upwards of four hundred years, was secured by the Museum and is now numbered Egerton MS. 3098 (see *B.M.Q.*, Vol. VIII, pp. 18-22).

At the recent dispersal of a portion of the Phillipps library the Museum obtained another Shaftesbury book, written in the fifteenth century and designated by Sir Thomas Phillipps, though on what grounds is not evident, 'Liber Ruber Abbatiae de Shaftesbury'. Of the history of the manuscript prior to its purchase by Phillipps from Payne, the bookseller, in 1845, no more can be said at present than that signatures of members of the Wild family, of Marchwood in the Hampshire parish of Eling, dated 1784, occur on several pages. While there seems little enough reason to hope that in Egerton MS. 3135 (as it will henceforth be known) one of the missing chartularies has been recovered, the book has affinities both with the Twynyho calendar and with the Harley register. Most of the charters indexed under Fovant in the calendar (and, of course, still housed in the treasury in 1500) appear at length in the new chartulary. Its relationship with Harley MS. 61 is even more intimate. Both were the work of a number of strikingly similar, though probably not identical, hands, and in both the same somewhat unusual system of folio and quire numeration is employed. In interest, however, the new-comer is much inferior. Almost all that is known of the acquisitions of the abbey in Anglo-Saxon and Norman times is derived from the Harley manuscript. Egerton MS. 3135, on the other hand, deals solely with property in the Wiltshire village of Fovant and in the town of Shaftesbury itself, and that only from the thirteenth century until about 1406. Perhaps a detailed examination of the contents will reveal matter of greater moment than the fortunes of the tenement 'exoposito la Pillori in foro Shaftonie'.

A. J. COLLINS.

35. THE LAST PRE-DISSOLUTION SURVEY OF GLASTONBURY LANDS.

WHEN John Leland, the King's antiquary, came to Glastonbury about 1542 he noted the tomb of the late abbot, Richard Beere (d. 1524), in the south aisle of the nave of the church and found evidence everywhere of his activities in the buildings of the monastery. The abbot of Glastonbury was always, in virtue of the admitted claim of that house to be the oldest in England, a great prince of the Church, and it is clear that Richard Beere worthily sustained the magnificence of his position. It is little wonder, then, that one of his chief interests was the promotion of a detailed survey of the rich properties of his abbey. Of this survey the Museum now possesses three volumes, one, Harley MS. 3961, in a foundation collection, the others—Egerton MS. 3034 acquired in 1924, and Egerton MS. 3134 purchased at the recent Phillipps sale (Phillipps MS. 12101)—added in recent times. The two Egerton MSS. relate to properties in Somerset and Devon, the Harley MS. to Wiltshire and Berkshire manors.

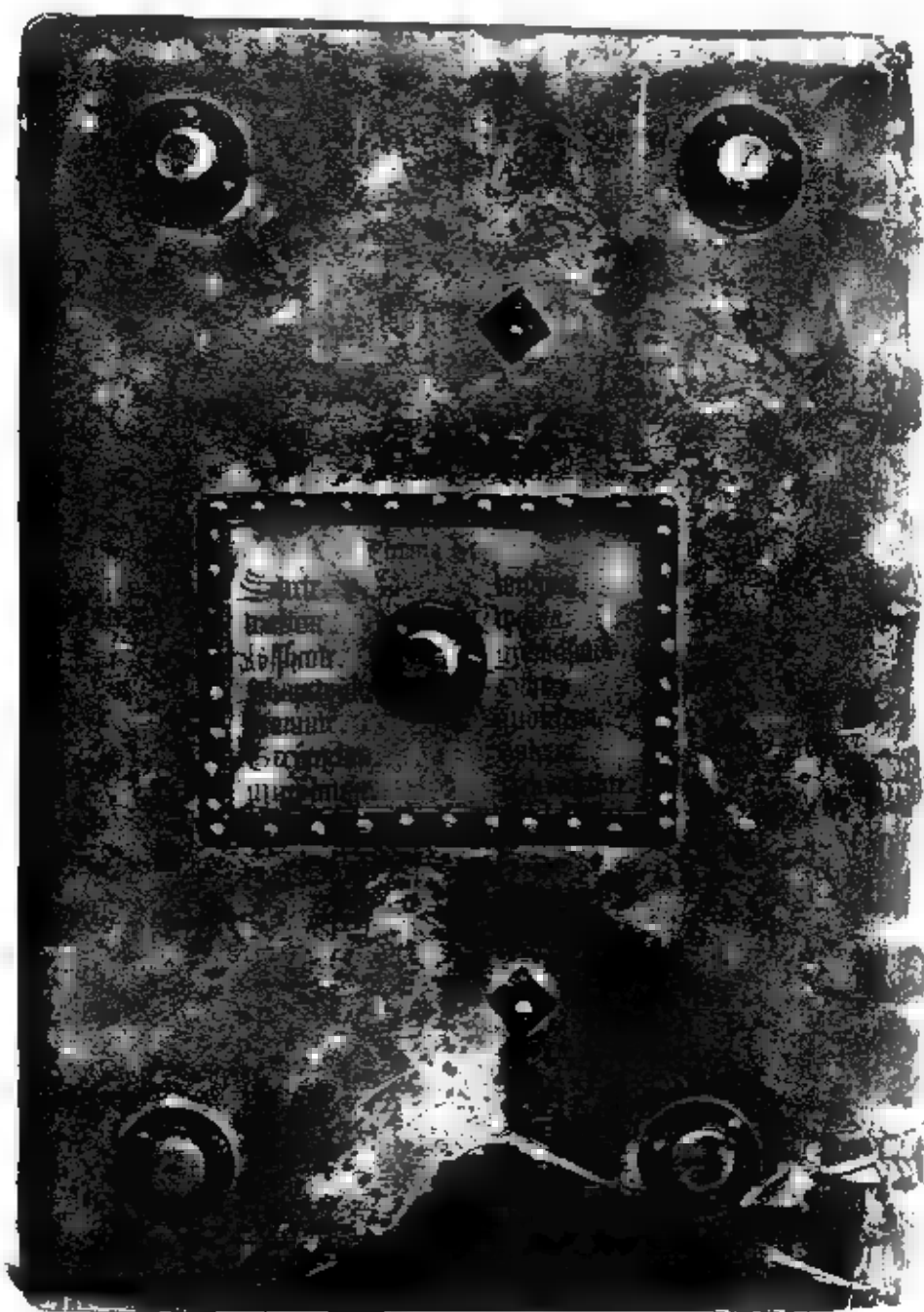
Egerton MS. 3034 was clearly the first of the series as projected and so opens with a general introduction in which is set out how Beere, after his work upon the buildings, finding the deeds in the muniment room (or 'schaccarium cellerarii forinsici sic antiquitus ab intransitibus nuncupatum') very scanty and in confusion, decided to undertake at his own expense a survey of the lands of his monastery. For this purpose he employed John FitzJames, then steward of Glastonbury, William Lange, auditor, and Thomas Gunwyn, a clerk profoundly versed in the records of the monastery, who, with John Horne, bailiff of Whitstone, undertook the necessary measurements, Thomas Somerset and William Walton assisting, all under the supervision of brother Thomas Sutton, external cellarer of Glastonbury, who wrote the introduction.

The first volume (Egerton 3034) opens with a perambulation of the twelve hides of Glastonbury made by Beere in 1503. Then follow surveys of the town of Glastonbury itself, West Pennard, Godney, Meare, Northlode, East Brent, Lymphsham, South Brent, Berrow, Wrington, Marksbury, and Houndstreet. These properties are

mostly in North Somerset. The recently acquired Egerton MS. 3134 carries on the record for properties lying south of the Brue: Street, Walton, Ashcott, Shapwick, Ham, Greinton, Moorlinch, Withies, Weston Zoyland, Middlezoy, Othery, Middleton, and Seavington or Sevenhampton Deneys; one manor treated here, Uplyme, is in Devon. Harley MS. 3961 deals with Wiltshire manors: Grittleton, Nettleton, Kington, Christian Malford, Winterbourne Monkton, Badbury, Idmiston, Domerham, &c., and with Ashbury in Berkshire.

The actual work of surveying began in 1515 and continued, on the evidence of these volumes, at least till 1519. In the case of each manor the survey begins with a perambulation of the bounds (this has sometimes not been entered), followed by a detailed list of tenants, holdings, and rents. After the rental a number of memoranda are usually added, chiefly in the form of notes on the customs of the manor. In some cases full details of buildings, &c., are given and these are sometimes of considerable interest. Thus under East Brent in Somerset the abbot's manor house is described—one of the ten manor houses which, besides his state lodgings at the abbey, his two park houses, and his London house, were always kept in readiness to entertain him and his guests.

'A manor house fitly and sumptuously constructed by John Selwood, late abbot (d. 1493), containing a chapel, a hall, a dining room, chambers both high and low, a buttery, a cellar, a pantry, a kitchen, a larder and a house on the south side of the kitchen called "Wodehouse" with rooms in the upper story called "Gisten Chambers" and other rooms nobly built and with a porch sumptuously adorned with [*lacuna*] and arms, and enclosed with a paling of sawn wood eight feet in height, the whole site including the garden within the paling containing one acre. Item, in the outer court there is a stable with a solar and hayhouse built by the same abbot, the site with the aforesaid barton and pinfold containing three perches. Item, on the north side of the said manor is an orchard containing three acres, one perch and a half planted by the said abbot with trees bearing apples and pears of the finest fruit, the produce whereof is worth 40 s. in an ordinary year, and all about the said orchard are



XXIV. BINDING OF TERRIER OF GLASTONBURY ABBEY

trees growing, to wit, elms and oaks of marvellous height and thickness where herons are wont to build and to rear their young.'

The volumes into which these surveys were copied were strongly bound in oak boards covered with deerskin, each cover equipped with five brass bosses. On the back cover were two attachments for thong-clasps and all the corners were strengthened by strips of brass. In the centre of the back cover a piece of vellum, with the names of the properties under a sheet of transparent horn, was framed in strips of brass firmly attached by brass-headed nails. Egerton MSS. 3054, 3154 still retain these bindings, that of Eg. 3154 being a particularly fine example of a monastic binding in excellent condition (see Pl. XXIV). From the binding of Harley 3961 only the vellum contents-list survives.

Inserted in Egerton 3054 is a letter, dated 16 February 1543, from Sir Richard Southwell, Sir Thomas Moyle, two of the General Surveyors, and Sir William Stainsford, attorney to the General Surveyors, to the High Steward, the particular surveyor, the auditor and the receiver of Glastonbury lands, ordering them to hand over to Richard Watkins, to whom the King has granted 'those his manors of Markesburye, Hundstert and Cameleigh with the patronages of bothe the churches and all other their appurtenaunces, . . . all . . . evidences escriptes and munymentes courtrolles terrors, bookes of accomptes and feodaries and all other recordes.' One of these men, Sir Thomas Moyle, had with two others drawn up the survey of the temporalities of Glastonbury which is printed in Dugdale's *Monasticon*, ed. 1817, i, p. 10, from the original roll in the Bodleian Library. He had been one of those commissioned to examine Richard Whiting, Beere's successor, in 1539, and, when Thomas Cromwell set down among his 'remembrances' the famous phrase: 'The abbot of Glaston to be tried at Glaston, and also executed there with his complcys', he added Moyle's name among the counsellors to give evidence against him. Whiting was duly hanged on the Torr on November 15.

The newly acquired volume, Egerton 3134 (which, according to a note in the Phillipps folio Catalogue, came from the collection of Edmund Goodenough, Dean of Wells (d. 1845)), does not appear to

have been used by students of monastic or local history. Egerton 3034 was in 1727 in the possession of Charles Lord Bruce, son of the Earl of Ailesbury, and Thomas Hearne printed a great part of the volume (omitting details of actual holdings) in his edition of John of Glastonbury's Chronicle. The Harley MS. was used by Elias Ashmole, who copied from it the survey of Ashbury (printed posthumously in his *Antiquities of Berkshire*, 1719, vol. i). The manuscript (which had originally belonged to Sir Henry Spelman) was then in the possession of Thomas Rawlinson, at whose sale in 1734 the Earl of Oxford acquired it for the Harley Library. Sir Richard Colt Hoare printed from this source in his *History of Modern Wiltshire* passages relating to Wiltshire manors. R. FLOWER.

36. GIFTS FROM MR GABRIEL WELLS.

MR GABRIEL WELLS, to whose generosity the Museum has repeatedly been indebted, has given to the Department of Manuscripts a miscellaneous collection of papers, all but one of them purchased, by request of Mr Wells, for presentation to the Museum, by Monsieur Seymour de Ricci at the recent sale of Phillipps MSS. (24 and 25 June).

The exception is the autograph and signed manuscript of an article by W. E. Gladstone on 'Tennyson's *Locksley Hall Sixty Years After*, which appeared in *The Nineteenth Century*, January 1887, under the title '“Locksley Hall” and the Jubilee'. With it is a letter, 23 December 1886, to the editor, James Knowles, referring to the article, which Gladstone calls 'the very humble Christmas gift which you have paid me the compliment of asking'. This article, with the accompanying letter, has received the number Add. MS. 43871.

The documents bought at the Phillipps sale are lots 53, 160, 260, and 307. The most notable of these is the second, which is a very interesting collection of sixty-two (originally seventy-one) impressions in red wax of seals of Hampshire towns and families, apparently collected for the purpose of an heraldic visitation of the county made between 17 July and 16 August 1686 by Sir Henry St. George, Clarenceux. The impressions are numbered consecutively (the series, owing to the loss of a leaf containing the first nine, now begins at no. 10), and

are furnished with brief notes on the seal and its owner, usually in the hand of Robert Dale, afterwards Richmond Herald, who, with William Allain, accompanied St George. As a specimen of these notes that on the seal of Andover may be quoted: 'The Seal of Andever kept in y^e Councell house under three keys whereof y^e p^{re}sent Bailiff keeps two and the Chamberlaine one.' A comparison of the entries makes it possible to construct a rough itinerary of the visitation, as follows: 19 July, Winchester (no. 14); 21 July, Andover (18); 29 July, Southampton (30), after intervening visits to Romsey (21), Lymington (22), and Christchurch (23); 3 August, Newport, Isle of Wight (46); 6 August, Portsmouth (47); 16 August, Beaupaire (in Sherborne St John; 70), after intervening visits to Petersfield (57) and Basingstoke (63). This volume was formerly Phillipps MS. 29792 and is now Add. MS. 43872. It may be added that the original record of the visitation is in the College of Arms.

The other items consist of miscellaneous deeds and papers relating to Cambridgeshire (lot 53), the parishes of St Clement Danes and St Vedast, London (lot 260), and Middlesex (lot 307).

H. I. BELL.

37. 'HOME, SWEET HOME.'

MR L. McCORMICK-GOODHART has deposited on loan in the Department of Manuscripts for a period of five years, through the Friends of the National Libraries, an autograph copy of 'Home, Sweet Home' signed and dated 18 September 1829, and given by the author (John Howard Payne) to Mrs Joshua Bates, with two additional verses specially written for her. This is the copy mentioned on pp. 93-4 of Gabriel Harrison, *The Life and Writings of John Howard Payne*, 1875, the additional verses being printed on p. 278 of the same work. Arrangements have been made for its exhibition in a special case in the lobby of the Department.

38. RECENTLY ACQUIRED INCUNABULA.

A SMALL but perceptible gap in the collection of early printed books has recently been filled by the acquisition of a copy of Manilius, *Astronomica*, with the commentary of Laurentius Bonincontrius, completed at Rome on 26 October, 1484. This book is

the most important of the four known productions of an anonymous craftsman whom Proctor had perforce to be content with styling 'the Printer of Manilius'. His work stands somewhat apart from that of other Roman printers, inasmuch as the single fount of medium-sized gothic which served him for all purposes is identical in face with one employed by Henricus de Colonia at Bologna and Siena at the same date, with only the presence of a few majuscules from type 4 of Bartholomaeus Guldinbeck to link it up with Rome. The selection of such a face for printing a humanistic text like the poem of Manilius is decidedly unusual, but it seems that in 1484 the only roman of medium size available in the City to any one desirous of commissioning work of this class was that in possession of Eucharis Silber (type 2). Bonincontri, who liked to describe himself as 'astrologus et poeta', had lectured on Manilius in Florence as early as 1474, being among the first Italian scholars to do so. This, however, is the first printing of his commentary and also the first printing of any commentary on Manilius, of whom three plain-text editions had previously appeared. Its value is small and it does not appear ever to have been reprinted. Bibliographical references: Hain *10706; Proctor †3964; press-mark of Museum copy, IB. 19305.

Another recent acquisition of some interest is a copy of the first edition of Domenico Cavalca, *Esposizione del Credo di Dio in volgare*, signed by Peregrino Pasquale at Venice on 25 September 1489. The Dominican Cavalca, who died in 1342, wrote a number of devotional treatises in the vernacular and six of these retained their popularity long enough to attract the attention of the early printers, thirty-five editions in all being registered under the name of Cavalca in the *Gesamtkatalog der Wiegendrucke*. The *Esposizione del Credo* was the least appreciated, perhaps because it was the lengthiest, of the six and the present edition is the only one recorded of the fifteenth century; the text has hitherto been represented in the Library only by an edition of 1763. Bibliographical references: Hain 4797 and 6812; *Gesamtkatalog* 6398; press-mark of Museum copy, IA. 22266.

Another recent acquisition, the *De vera nobilitate* of Buonaccorso da Montemagno, 'sine nota' but printed at Milan about 1480, is

connected with the history both of English literature and of English typography. A translation of it was made by John Tiptoft, Earl of Worcester, and was included by Caxton with the Earl's versions of Cicero's *De senectute* and *De amicitia* in a volume printed in 1481 (Proctor 9640). A few years later it was taken up by Henry Medwall to serve as a basis for his play of *Fulgens and Lucres*, which was probably performed in 1497 and ranks as the earliest secular drama in the English language. The present is the first separate edition of Buonaccorso's original 'controuersia' but not the actual editio princeps, this forming part of a collection of ten Latin dialogues printed anonymously at Cologne in 1473 (Proctor 1101, IB. 3752). While the Cologne edition gives the author correctly as 'Bonacursus Pistoriensis', the tract is here ascribed to Leonardus (Brunus) Aretinus, the Florentine humanist, presumably because so famous a name was thought more likely to attract purchasers than that of the comparatively obscure Buonaccorso. The roman fount with which this edition is printed was used round about the year 1480 in several Milanese offices, but the press owned or supervised by the humanist Bonus Accursius is the most likely to have produced a text of this description. Bibliographical references: Hain 1576; Reichling; press-mark of Museum copy, IA. 26571. VICTOR SCHOLDERER.

39. BOOKS PRESENTED BY SIR CHARLES SHERRINGTON.

IT is a considerable time since the Department of Printed Books received so munificent a gift as that which has accrued to it in the course of the present year by the generosity of Sir Charles Sherrington, O.M., F.R.S. Sixty-three books in all have been presented by him, and almost the entire total consists of specimens of printing of the fifteenth and sixteenth centuries in Germany, Italy, or France. The incunabula number as many as thirty, and among these is a group of over a dozen editions of legal texts which forms a particularly welcome accession to the Museum collection and of which the following may be specified: Clemens V., *Constitutiones*, [J. Grüninger, Strasburg, 1491]; Joannes Bertachinus, *Repertorium utriusque juris*, A. Koberger, Nuremberg, 1483 (no early edition yet in the

Library); Bartolus de Saxoferrato, *Super prima et secunda parte Digesti Noui*, B. de Tortis, Venice, 1493; Jo. Ant. de Sancto Georgio, *Super usibus feudorum*, P. Pincius, Venice, 1498; Troilus Malvetius, *De sortibus*, [U. Rugerius, Bologna, about 1480]; and Hieronymus de Zanitinis, *Contrarietates juris*, Plato de Benedictis, Bologna, 1490—the two last being the first editions of the dissertations in question. There is a rare medical volume, comprising the tracts of Arnoldus de Villa Nova and Petrus de Abano on poisons and that of Valescus de Tarenta on the plague, printed by Christoph Valdarfer at Milan in 1475, in a brown calf binding stamped with the arms of Pope Pius VI (1775-99), and several further books are of great typographical interest, among them being two specimens of the quasi-private press of Joannes Philippus de Lignamine at Rome, dating from 1471 (Ambrosius, *De officiis*; Joannes de Aragonia, *Orationes duae*), an early work of Arnold Therhoernen at Cologne (Plutarch, *De liberis educandis*, about 1473, in a copy formerly belonging to the Ducal Library at Gotha), and a Latin Psalter in sixteens attributable to Johann Sensenschmidt at Nuremberg, about 1475.

The remainder of Sir Charles Sherrington's gift includes twenty-four books of the sixteenth century, ten being French, eight Italian, and six German. Among them is an octavo Latin Psalter printed by Melchior Lotter at Leipzig in 1502; Diomedes, *De arte grammatica*, printed by Hieronymus Soncinus at Pesaro in 1511, one of the earliest productions of this notable press; and a Pontifical, printed 'perpulchris characteribus' for Ludovicus Martinus at Lyon in 1511, a very handsome folio and possibly the earliest French edition. Lastly, there may be mentioned a curious tract on laughter, Basilio Paravicino, *Discorso del riso*, printed at Como in 1615, and a production of the Curwen Press, Gabriele D'Annunzio, *La figlia di Iorio*, in an English transcript by W. H. Woodward and privately printed for him in 1926.

VICTOR SCHOLDERER.

40. BOOKS PRESENTED BY MR ARTHUR GIMSON.

THE renewed generosity of Mr Arthur Gimson has enriched the Library with five further pieces of old printing, each of which has its special interest. The most remarkable is a hitherto entirely

unrecorded Indulgence in favour of contributors to the funds of the Carmelite Order, issued for the province of England by William Breuie and John Byrde, two 'visitatores generales' deputed by the General of the Order in 1516. It is printed in duplicate on each side of a folio sheet, an unusual feature being that both impressions are taken from the same setting up. The printer was probably Pynson. Another noteworthy item is a copy of Philippe de Commynes' famous *Cronique et histoire* in the edition produced by Antoine Couteau for Galliot du Pré at Paris in 1525. This edition, described in the title as 'nouuellement reueue et corrigee', is the first giving the complete text, a part only having been included in the two editions published in the preceding year. There are two English law books of great rarity, one an undated edition of the *Statutes of King Henry VII*, signed by Pynson as 'squyre and prenter vnto the Kynges noble grace', the other, John Kitchin's *Le Court leete & Court Baron*, printed by Richard Tottell in 1587. Finally, a copy of Ariosto's *Orlando furioso*, printed as a book for the pocket by Gabriel Giolito at Venice in 1545, is remarkable both as belonging to an edition not often met with and also as being covered by an old Italian red morocco binding with gay and unusual gold tooling, stamps of a chequer pattern and of a sun in splendour occurring repeatedly. VICTOR SCHOLDERER.

41. OTHER ACQUISITIONS.

BRITISH AND MEDIEVAL ANTIQUITIES.

PALAEOLITHS from gravel on Luzborough Hill, near Romsey. *Presented by Major E. C. Linton.*

Neolithic pottery from gravel pit at Ewelme. *Presented by Mr Edwin Plomer.*

Polished flint knife found on Clapham Common. *Presented by Mr Eric S. Gyngell.*

Antiquities from Lake of Neuchâtel, Switzerland, and medieval specimens from Oxford. *Presented by Mr R. Carline.*

Flint and other stone implements from the Marwat Kundi Hills, India. *Presented by Mr T. O. Morris.*

Stone implements and quern from Arabia. *Presented by Mr H. St J. B. Philby.*

Three silver bracelets, deposited with coins about 23 B.C. near Valladolid, Spain. *Purchased.*

Pottery bowl from Anglian burial at Leighton Buzzard, and pottery fragments from Eggington. *Presented by Mr F. G. Gurney.*

Silver spoon with seal top, dated 1558. *Presented by Miss Elizabeth Bywater.*

Bronze signet ring with merchant's mark, sixteenth century. *Presented by Miss D. Worrall.*

Silver watch of G. F. Handel the musician. *Presented by Mr F. E. A. Mackenzie.*

Masonic jewel, Royal Arch, dated 1801. *Presented by Miss S. C. Lambert.*

Gold mourning ring enamelled and dated 1812. *Presented by Mr H. Graves.*

Bristol delft money-box. *Presented by Mr Wallace Elliot.*

Plate from a service of which one piece is marked 'Salopian'. *Presented by Mr. Cecil Higgins.*

Two groups of Italian white porcelain. *Presented by Mr John Maurogordato.*

COINS AND MEDALS.

A specimen of the silver medal to be given to masons who have been engaged in the building of Liverpool Cathedral for ten years and upwards. *Presented by Sir Frederick M. Radclyffe, K.C.V.O.*

Two electrum hectae of Phocaea of the fifth and one of Lesbos of the fourth century B.C. *Presented by Mr H. C. Hoskier.*

Four silver and five bronze coins of the Roman Empire of the first and second century A.D. *Presented by Monsieur Paul Tinchant.*

Two silver and seventeen bronze Greek coins of Parthia, Syria, &c. and 35 early Arab silver coins. *Presented by Professor Ernst Herzfeld.*

A silver medal commemorating the centenary of the state of Victoria and city of Melbourne. *Presented by the Centenary Celebrations Committee.*

A classified series of prehistoric painted sherds from Tall Halaf. *Presented (in exchange) by Max Freiherr von Oppenheim.*

EGYPTIAN AND ASSYRIAN ANTIQUITIES.

A stone ushabti of Padi-Amenemapt, 26th Dynasty. *Presented by the Société Fersiaise, Jersey.*

An emerald scaraboid with spiral pattern. *Presented by Mr J. R. Ogden, F.S.A.*

A collection of papyri and facsimiles of papyri, mainly Coptic. *Presented by Messrs Warwick Williams and Marchant.*

A collection of 131 ostraca, sherds, and limestone, with inscriptions in Greek, Coptic, and the demotic character, excavated in the Bucheum at Erment by Sir Robert Mond under the auspices of the Egypt Exploration Society. *Presented by Sir Robert Mond, Kt., LL.D., M.A., F.S.A., F.R.S., &c.*

An amulet of human form, from Bedad, Hazara province, India. *Presented by Mr T. Copeland, C.I.E.*

Two inscribed stone antiquities, an architectural fragment, and a bronze, from S. Arabia. *Presented by Captain J. R. C. Crosslé.*

Two wooden models of the Middle Kingdom, a cartonnage mask, and two other antiquities. *Presented by the Trustees of the Victoria and Albert Museum.*

A stone head of New Kingdom date. *Presented by Miss Barlow Webb.*

An amulet. *Presented by Mr I. M. O'Brien.*

A fragment of an Assyrian relief from Quyunjiq, showing a horse's head. *Presented by Miss Bertha Porter.*

A fragment of a limestone statuette of Gudea, inscribed. *Presented by Mr. Sydney Burney, C.B.E.*

Cast of a stele made for a worker in the Theban necropolis about 1330-1100 B.C. *Presented by Mrs Cecil King.*

ETHNOGRAPHY.

Wooden anthropomorphic post set up on the grave of a witch; Araucanian from Cholchol, Malleco, S. Chile. *Presented by Canon W. R. Simpson.*

(These posts are normally set up in front of the witch's house during her lifetime, and subsequently placed on the grave.)

Copper spear from Katanga District, N. Rhodesia; probably

Lamba or Baluba. (Obtained by George Grey on the expedition to Katanga, about 1905.) *Presented by the Rev. Edwin Smith.*

Wooden Koran rest, from British Somaliland, cotton cloth with silk embroidered border, from Abyssinia, and a large series of fragments of pottery and porcelain of Chinese (Sung), Persian, and Arabian origin, from old deserted towns in British Somaliland and Saad-in Island. *Presented by Mr A. T. Curle.*

An ethnographical series consisting of a bow and bow-case and numerous examples of bead-work and quill-work from the Plains Indians of North America. *Presented by Miss M. Dollman.*

A series of finely flaked stone arrowheads from Brent County, Colorado, U.S.A. *Presented by the citizens of Las Animas, Colorado.*

Series of tapas from Fiji, from various localities; two of them formerly in King Thakombau's family, and about 60 years old. *Presented by Mr R. F. Kingerley.*

Large series of photographs illustrating (a) the Worora tribe, Kimberley, N.W. Australia, rock-paintings of the same region, and (b) the Loritja tribe, Central Australia. *Presented by Mr H. R. Balfour.*

A collection of pottery, beads, bronze and iron implements, and other finds from megalithic graves—about 600 B.C.—at Sultur Talak, Coimbatore, S. India, excavated by the late Colonel W. H. Tucker. *Given by Mrs C. M. Tucker.*

ORIENTAL ANTIQUITIES.

A Kutani bottle, eighteenth century. *Presented by Mr A. S. de Pinna.*

PRINTED BOOKS.

A Descriptive Bibliography of the Books printed at the Ashendene Press, MDCCCXCV–MCMXXXV. Shelley House, Chelsea, 1935. *Presented by Mr C. H. St J. Hornby.*

PRINTS AND DRAWINGS.

Roger Fry: An Italian Garden. Water-colour. *Presented by Sir Augustus M. Daniel.*

Carl Rotky: Wörthersee. Colour-woodcut. *Presented by the artist.*
Josef Weisz: Pietà. Woodcut. *Presented by the artist.*

A. E. Popham: Catalogue of the Fitzroy Fenwick Collection of Drawings (1935). *Presented by Mr Fitzroy Fenwick.*

Nine Miscellaneous engravings of the sixteenth and seventeenth centuries. *Presented by the Hon. Clare Stuart Wortley.*

Henry Bright: Two pencil drawings. *Presented by Mr Arthur Laws.*

Fifty-four Book-plates by members of the Australian Ex-libris Society. *Presented by Mr P. Neville Barnett.*

James Fitton: Three Lithographs. *Presented by the Artist.*

Joseph Hecht: Eight engravings. *Presented by Monsieur le Sénateur Henri Brunet.*

Julius Komjati: Fourteen etchings. *Presented by the Artist.*

Paul Helleu: Portrait of J. P. Heseltine. Dry-point, with an original study on the reverse. *Presented by Mr D. R. H. Williams.*

Karl Hagedorn: Two water-colours. *Presented by Mr A. W. Brickell.*

RECENT PUBLICATIONS

THE seventh Part of the *Catalogue of Books printed in the XVth Century now in the British Museum*, which has just appeared, brings to a conclusion the descriptions of the Italian printed incunabula begun in 1916 with the publication of Part IV (Subiaco and Rome). It contains, besides the usual information, the much-needed alphabetical index (61 pages) to all the books described in the four parts (IV-VII) of the Italian section, as well as a general introduction dealing with the literature printed in Italy during the period and a map of 'Italia typographica'. In his introduction to the German section prefixed to Part III of the *Catalogue* Dr. A. W. Pollard remarked that this constituted for the moment the largest collection of German incunabula which had been fully catalogued. A similar claim can now, twenty-two years later, be advanced for the Italian section. The total of editions described therein only just falls short of 4,200, representative of the output of fifty-eight printing centres (out of rather more than seventy known), and the types employed

in these books are illustrated by 922 separate facsimiles, of which number almost exactly one-third represents Venetian founts. The completion of Italy leaves little more than one-fifth of the Museum incunabula still outside the *Catalogue*, the residue including the books printed in France, the Low Countries, Spain and Portugal, and England. The price of the volume is £3 12s. 6d.

The eleventh volume of the new edition of the *General Catalogue of Printed Books in the British Museum* was published in July of this year. This instalment carries the letter B from the middle of the heading BARTH to the beginning of the heading BAYE, in 996 columns as against 524 columns in the corresponding section of the previous edition. It contains no very extensive headings, the largest being Bavaria, in 45 columns; but it includes such important names as Thomas Bartolinus, Bartholomæus Anglicus, Bartolus de Saxo-ferrato, Saint Basil the Great, and Baudelaire.

With the publication of part IV of the *Catalogue of Hebrew and Samaritan Manuscripts at the British Museum*, this work is brought to a conclusion. (It may be parenthetically observed that although the Samaritan MSS. figure in the title-page they have not been described in the *Catalogue*, but are reserved for a separate volume.) The present part has been compiled by Mr J. Leveen, and contains the introduction, indexes and comparative tables, brief descriptions of accessions, and addenda and corrigenda. The first three parts of this *Catalogue*, which were compiled by the late Rev. G. Margoliouth, appeared at intervals between 1899 and 1915. Owners of previous volumes are certainly entitled to an apology for the long delay in the appearance of this part; but the War and multifarious departmental duties, as well as other causes, have all contributed obstacles to the publication of the final part. The delay has been fruitful in some respects, for it has been possible to re-examine a number of the manuscripts described and to revise and expand the descriptions. In addition, fresh material has been collected from reviews of previous volumes of the work and from other sources, and has been incorporated in the addenda and corrigenda. The present volume which, like its predecessors, is in quarto size, contains pp. xiii+208, and costs £2 17s. 6d.

The reproduction in colour of the maps in Christopher Saxton's atlas of England and Wales, which was begun in 1932, has been completed, and the 38 folios of the atlas, comprising an engraved portrait of Queen Elizabeth, two pages of preliminary tables, a general map of England and Wales, and all the county maps on 34 sheets, are now on sale. These facsimiles, already on sale separately, will shortly be procurable in a single volume, with a modern title-page and introduction prefixed. The price of the atlas in this form will be announced later.

The 6d. pamphlet on *The Mount Sinai Manuscript of the Bible* has now been published in a fourth revised edition. H. THOMAS.

LOPE DE VEGA EXHIBITION

TO commemorate the tercentenary of the death of Lope de Vega, the great national poet and dramatist of Spain, an exhibition of autograph manuscripts and printed editions of his works was opened in the Manuscripts Saloon at the beginning of September.

The manuscripts shown are a volume of Lope de Vega's official correspondence as secretary to the Duke of Sessa, and three plays, including *Las Bizarrias de Belisa*, the last known play in the dramatist's autograph.

The printed editions have been selected from the extremely rich collection of the author's works in the Museum to illustrate his pre-eminent position as a dramatist, and his versatility in other branches of literature. Fifteen volumes of plays and fifteen miscellaneous works, for the most part first editions, are shown. The former include Lope's first play, *El Verdadero Amante*, written at the age of twelve, but retouched for publication; his first published play, printed in a Lisbon collection of 1603; several of his most famous plays, and others which illustrate his influence on the French and English theatres. The miscellaneous works, in prose or verse, or both, include several of English interest—*La Hermosura de Angélica*, a long poem written while Lope was serving in the Invincible Armada, *La Dragontea*, an epic on Sir Francis Drake's last voyage, and the *Corona Trágica*, a poem on the life and death of Mary Queen of Scots.

It should be recorded that the richness of the Museum collection in Lope's dramatic works is due in large measure to John Rutter Chorley, who on his death in 1867 bequeathed his extensive collection of rare Spanish plays to the British Museum. H. THOMAS.

APPOINTMENTS

THE Principal Trustees have made the following appointments:
To be an Assistant-Keeper in the Department of Oriental Printed Books and MSS.: Norman Cecil Sainsbury, M.A., of Peterhouse and Pembroke College, Cambridge.

To be Temporary Assistant Cataloguers: Miss Annie O'Donovan, B.A., of Girton College, Cambridge. Frederick Fuller, M.A., of Liverpool, Paris, Munich, and Harvard Universities. Sidney John Ernest Southgate, B.A., of St. Andrew's College, University of Sydney, and Balliol College, Oxford.

Corrigenda

Vol. X, No. 1.

p. 1. In the description of the *cire perdue* process, an essential stage was omitted. Before the molten bronze is poured, the wax has been melted out of the mould, and care taken that no trace of it remains.

p. 37, l. 14 from bottom. For 'Brown Willis' read 'Browne Willis'.

42. TWO FIFTEENTH-CENTURY FLORENTINE DECORATIVE DRAWINGS.

THE acquisition from the Berlin Kupferstichkabinett of two large decorative drawings of angels holding candelabra (of which one is illustrated on Pl. XXV) has added to the collection not only a new type of drawing but also a most attractive work of art. The two drawings,¹ of which an almost identical pair remains at Berlin, bear a strong resemblance to woodcuts coloured by hand and were long regarded as such. The outlines are drawn with the point of the brush and black ink in a manner deceptively close to that of lines printed from a block. But there can be no actual doubt that the lines are drawn and not printed. They are not, for one thing, identical with the outlines of the remaining two at Berlin, though so similar that they must have been traced. The only mechanically produced part is the diaper of the background, which is stencilled.

What was the purpose of these remarkable productions? It has been suggested that they might be cartoons for intarsia work, but the character and degree of their finish suggest that they were intended themselves to serve some decorative purpose and were not preparatory cartoons. What that purpose was can only be vaguely conjectured; possibly temporary decorations for some religious festival.

There can be little doubt about their approximate date or about the artistic *milieu* in which they were produced, i.e. Florence, about 1460-70. Their style most nearly resembles that of Alessio Baldovinetti. Compare, for instance, the angels in the Annunciations in the Uffizi and in San Miniato, the latter dating from 1466. They are obviously the work of a minor craftsman whose identity is likely to remain unknown; whose merits are largely those of the great tradition in which he worked. The charm and decorative qualities of the two large drawings can be in part appreciated from the accompany-

¹ The four angels were acquired in Rome from Castagnaro in 1885. Their inventory numbers at Berlin were 1885-206. Their measurements (greatest height and width) are as follows: green angel (facing to left) $31\frac{3}{4} \times 15\frac{1}{4}$ in.; red angel (facing to right) $31\frac{1}{4} \times 15\frac{1}{4}$ in. They are discussed in Vol. I of A. M. Hind's *An Introduction to a History of Woodcut*, 1935, p. 164.

ing reproduction. Much of it, however, disappears in the reduction and in the absence of colour. The brilliant preservation of this in the originals is perhaps due to their having been covered by paper, as is shown by remnants of paste or gum on the surface.

The two angels are being placed on permanent exhibition in the gallery of the Department of Prints and Drawings on the wall to the left of the entrance to the lift.

A. E. POPHAM.

43. REMBRANDT AND RECENT ACQUISITIONS.

TWO drawings attributed to Rembrandt have recently been added to the Museum collection. The more important of these is the *Study of a seated woman* from the Heseltine Collection, which has been presented by Mr I. de Bruyn (Pl. XXVI). It was catalogued by P. J. Mariette in the Crozat Collection (1741, No. 867) alongside Rembrandt's famous *Portrait of Himself in Studio Attire* which is now in the Rembrandthuis, Amsterdam. They are both of the same form and size; both enclosed within a similar border line; both with title in the same Dutch hand on a detached lower margin, and in the same French hand on the thick paper mount. It had been suggested that the Dutch hand was that of Ploos van Amstel (1726-98), but as the French titles probably go back at least to 1741, and the Dutch titles still earlier, this seems most unlikely. The drawings remained together until the *Self-portrait* was sold in 1912 with the majority of Mr Heseltine's Old Master drawings. The present drawing appeared at the recent Heseltine sale at Sotheby's (28 May 1935, No. 190).

In power and vivacity of expression it is worthy of Rembrandt, and very near to the style of Rembrandt's draughtsmanship at the period of the *Self-portrait*, i.e. about 1650. But there are differences which incline me to think that it might be the work of some gifted pupil, and in this style and at this period I can only think of Nicolaas Maes.

The title 'De Moeder van Rembrant' is certainly incorrect, for the style of the drawing places it ten years after the death of Rembrandt's mother, which occurred in 1640. It probably represents some old serving-woman of Rembrandt's household or entourage. But whoever she is, and whether portrayed by Rembrandt or not, she can



La mère de Rembrandt

XXVI. ATTRIBUTED TO REMBRANDT: STUDY OF
A SEATED WOMAN



XXVII. ANTONIO TEMPESTA: CALVARY

hardly fail to enlist the interest and affection of lovers of Rembrandt drawings.

The second drawing is a small study in black chalk of a *Woman standing* (118 x 73 mm.), shown in profile to the left, hands joined in front, wearing a dress with close-fitting bodice and puffed sleeves, and a turban with a long veil at the back. It is possibly Rembrandt's first wife Saskia, in one of the fancy costumes in which he liked to represent her. Such small drawings in black chalk are rare, and parts of the drawing are somewhat weak for Rembrandt (especially the face), but I think this weakness is the result of some retouches after rubbing. In general, the handling and strength of pose are thoroughly characteristic of Rembrandt, and I regard it as an authentic early study. It comes from the Lawrence and Wellesley Collections, and acquired with the drawing at Puttick and Simpson's (15 March 1935, lot 43) is a letter of Dr H. Wellesley (dated at Oxford, 23 March 1857) addressed to Robert Houlett Esq., Photographic Institution, 168 New Bond St., containing the words: 'I take this opportunity of sending you a drawing by Rembrandt, which, if it be not too faint for photography, is worth doing for its grace and beauty.'

Another recent acquisition, a large drawing in pen and bistre by Antonio Tempesta (1555-1630) representing *Calvary* (Pl. XXVII), is of interest for its relation in the treatment of its subject to Rembrandt's famous etching of the *Three Crosses*.

Rembrandt frequently borrowed motives from other masters, adapting and transforming them to his own compositions. His own great collection of prints and drawings must have been his constant study and inspiration. In the *Three Crosses* itself he actually used the reverse of a Pisanello medal for the mounted figure of the centurion which he added as an afterthought in a later state.

That Rembrandt turned to prints by Tempesta for suggestions for his etchings of *Lion-hunts* renders it not unreasonable to think that he might have known Tempesta's drawing and derived something from it in the composition of his *Three Crosses*.

Finally, I would refer to a picture of a *Street Musician* belonging to Dr H. Schaeffer, of which a photograph has been presented to the

Museum. It is a signed work of Nicolaas Maes, and thoroughly characteristic of that painter. There is a drawing in the Museum attributed to Jan Victors (H. 1) which appears to be a study for the picture. The attribution to Jan Victors (as it appeared in the Leembruggen Sale, 1866, No. 717) seemed to find support in the general correspondence of style with pictures such as his *Village Cobbler* in the National Gallery, and the *Pork Butcher* in Amsterdam. But the comparison raised by Dr. Schaeffer's picture renders it probable that Maes was the author of the drawing. A. M. HIND.

44. THE SLIGO COLLECTION OF ENGRAVED BRITISH PORTRAITS FROM ALTERED PLATES.

THE collection of some 200 engravings made by the sixth Marquess of Sligo, and presented to the Department of Prints and Drawings by the present Marquess in memory of his father, is of interest and value from more than one point of view. It comprises only engraved British portraits, which have been altered to represent different personages, and forms an interesting commentary on the changes in politics, taste, and fashion from the time of Queen Elizabeth to that of Queen Victoria. If it stresses the laziness, cowardice, and dishonesty of engravers rather than their more amiable qualities, this is to be expected of such a commentary. It does not follow that as a class they were more dishonest than others. The various stages in the alteration of an engraved plate survive in the impressions taken from it; those of a picture are covered by the ultimate repaint.

On what exact occasion what venal engraver first realized that he would save himself trouble by altering an existing portrait to his own requirements is not apparently recorded. Something similar was practised as early as the end of the fifteenth century. Israel van Meckenem constantly re-touched plates by other artists, and in some cases, as in that of the *Temptation of St Anthony* by F. V. B. (itself a copy after Schongauer) erased the rightful engraver's initials and substituted his own. The earliest engraving in the present collection seems to be that of Queen Elizabeth seated on her throne, a plate to Milles's *Nobilitas Politica vel Civilis*, 1608 (Layard 42). The head

was later altered to that of James I. The portraits of Kings and Queens are naturally prominent. Revolutions and changes in dynasty were apt to lead to such alterations: engravers were busily at work altering the features of Charles II from those of the Protectors and of William III from those of James II. One of the most curious and complicated series of alterations is that of Lombart's engraving known as 'The Headless Horseman' (Layard 35). This in the first state represented Cromwell, in the second was headless, in the third and fourth had the head of Louis XIV, in the fifth that of Cromwell again, in the sixth that of Charles I, and in the seventh, for the third time, that of Cromwell. The reasons for the puzzling succession in this case need not be given here. They are fully discussed in G. S. Layard's book, *The Headless Horseman*. The fourth, fifth, sixth, and seventh states of this plate are represented, while the second and third were already in the Department. Another curious series is that of James II and Anne of Denmark (Layard 64), which became Frederick and Elizabeth of Bohemia, and finally a caricature of Cromwell with the figure of Justice.

But the changes are not confined to royalty. Commoners become Kings and vice versa. The equestrian portrait of the Duke of Schomberg by John Smith after Kneller is successively altered to represent William III, Marlborough, William Charles Henry Friso, Prince of Orange, and finally Marshal Keith (Layard 99). Admirals are particularly subject to change. The announcement of a naval victory made it necessary to produce the portrait of the victor at the shortest possible notice. The plates of admirals in stock were looked through and the most suitable altered to the occasion. Admiral Ogle (Layard 84) 1741 becomes in 1755 Admiral Sir Edward Hawke and finally in 1797 Admiral Duncan.

The period during which the greatest number of these alterations was made seems to have been the end of the seventeenth and beginning of the eighteenth centuries, the period when John Faber, junior, John Smith, and John Simon were turning out vast quantities of the new and fashionable mezzotint portraits. In any case to our eyes it is the resemblance rather than the difference between one periwigged gentleman and another periwigged gentleman, between one beauty and another, which is remarkable. An

alteration of the name without any to the features would often seem to us adequate.

The latest example in the collection is the large plate representing Queen Victoria riding out from Windsor Castle (Layard 110). In the first and second states dated 1841 her companion is Lord Melbourne; in the third state he is Prince Albert.

The collection was largely formed by the late G. S. Layard, the author of the *Catalogue Raisonné of Engraved British Portraits from Altered Plates*, from whom Lord Sligo acquired it. It is arranged in accordance with that catalogue in alphabetical order of the personages originally represented on the plate. An exhibition of a representative selection of the prints is being arranged in the section of the Gallery of the Department devoted to new acquisitions.

A. E. POPHAM.

45. TWO DRAWINGS BY GREUZE.

TWO drawings by Jean-Baptiste Greuze (1725-1805) from the Heseltine Collection have been acquired by the Department through the generosity of Mr I. de Bruÿn, who has presented one and assisted by a donation in the purchase of the other. The drawings, one of which is illustrated on Pl. XXVIII, are each of a single figure about seventeen inches high, and are boldly and vigorously executed in red chalk, with the signature *J. B. Greuze* in black chalk. Greuze is seen to greatest advantage in his portraits and in his drawings, and among the drawings this type of chalk study is the most accomplished and impressive. It is a kind hitherto unrepresented in the Museum except by two large studies of a child's head, but it is the most typical of all in the excellent collections of Greuze drawings at the Hermitage and in the Louvre.

Both drawings come from the collections of Sir Charles Greville and of his nephew, the Earl of Warwick, where they seem to have been kept as a pair. In the Warwick sale, 20 May 1896, lot 158, they were sold together as studies of whole-length figures of a Young Man and Woman, *red-chalk, signed*, as also in the Heseltine sale, 28 May 1935, lot 246, as Full-length Portrait of a Man, Full-length Portrait of a Woman, *red chalk*. They are, however, certainly not studies



XXVIII. GREUZE: STUDY OF A GIRL

for the same picture, and are quite unconnected in subject, though they are certainly very close in style. Both date most probably from the 1760's or early 70's when most of Greuze's subject pictures which are datable were produced.

The drawing of a man is a study for the drunkard in *L'Ivrogne chez lui ou Le Retour du Cabaret* (Martin 158), also known as *Le Père dénaturé* and *The Unhappy Family*. The finished picture was sold at Christie's by T. Agnew & Son on 10 June 1932, lot 93, after a long and complicated history in many collections. It represents a drunkard returning home to his wife and two children who hold their arms outstretched in entreaty towards him. A study for the wife is in the Louvre (Guiffrey and Marcel, 4567) where there is also a counterproof of the drawing of the man (G. and M., 4562). The painting of this figure departs from the preliminary study only in the addition of an apron and in the shortening of the proportions of the figure. The composition as a whole is characteristic of Greuze as the *peintre moraliste* whom Diderot inspired and supported, and the drawing, like other studies of the same genre, is an over-tall, impersonal figure, designed purely as a vehicle for the stirring of a moral emotion.

The second drawing of a young woman standing and looking coyly upwards is a direct contrast in type. Here is the more sensuous, or at least more coquettish aspect of the painter. It does not appear to be a study for any known picture, but many more similar studies abound in the collections of Greuze drawings than can be connected with finished compositions.

These drawings are a most welcome addition to a collection still poor in eighteenth-century French drawings. E. SENIOR.

46. FRITH'S 'DERBY DAY' AND J. F. HERRING.

IN the *British Museum Quarterly* of last August (Vol. X, No. 1) I was described and reproduced a sheet of studies by J. F. Herring senior and Sir Edwin Landseer, used by Frith in painting his famous *Derby Day*. A most interesting annotation to the story is provided by Herring's own letter to Frith about his drawing, which has been presented to the Museum by Dr E. G. Millar in memory of Miss

M. F. Frith (the painter's youngest daughter), who gave it to the donor in 1910 (Add. MS. 44085. S). The following extract will be sufficient to illustrate the incident:

Meopham Park, Tonbridge, Kent. 22 Dec. 57

'I have been thinking if you have but *two* horses in your picture 'tis very easily got over thus. Take a piece of tracing paper, & trace the gap you speak of, & the jockey, & send me the said tracing and I will make you two studies of race horses (to fit or suit your jockeys) on prepared paper, only saying what colour you wish the horses to be. You can then trace them on your picture, & paint out your own; providing you like mine best 'twill be no very difficult matter to copy mine, & then you will in all probability be able to dispense with any other hand than your own on your picture.' He then goes on to speak of a drawing of a horse (life size) which he did for Mr Pickersgill to copy for an equestrian portrait of the Duke of Wellington, 'but he took so many liberties with my Drawing that you would not have recognized his having had a horse to look at . . . he changed the action of the legs, and consequently made the horse moving two legs on one side and *not* cross corner'd as they invariably do; and what made it worse the horse was represented in action and had the 2 near or left side legs off the ground at the same time. He made the ears both offside ears . . . and the nostrils the drawing of a *cow's*.'

He then recurs to the drawing for Frith, 'if you approve of this trace the *gap* and say which way the light comes. Don't forget this. Now you (if you would like to see me on the subject) put the tracing in your pocket, & bring it down & I will do the needful for you before dinner. . . .'

A. M. HIND.

47. LITHOGRAPH PORTRAITS BY EDMOND X. KAPP.

OVER two years ago Mr Edmond Kapp started a series of lithograph portraits of notable personalities at Geneva, and Mr Samuel Courtauld, Sir Michael Sadler, and an anonymous donor subscribed for a set for presentation to the British Museum. The plan has recently been achieved, and the following portraits placed in the Department of Prints and Drawings: the Aga Khan, Baron Aloisi, Louis Barthou, Le Sénateur Béranger, Paul Boncour, Harold Butler,

Viscount Cecil, Mrs Corbett-Ashby, Malcolm Davis, Dollfuss, Madame Eidenschenk-Patin, Dr Goebbels, Arthur Henderson, Paul Hymans, Léon Jouhaux, John Lewis, Litvinoff, Madariaga, Mertens, Michelis, Francisco Najera, Sean O'Kelly, Tecle-Hawariat, Titulescu, Vasconcellos.

To this series of twenty-five portraits Mr Kapp is adding a few more. Portraits of Dr Benesh and Sir Samuel Hoare have arrived, and it is hoped that Sir John Simon and Mr Anthony Eden may appear in the near future.

A selection has been on exhibition, and any can be seen on request in the Print Room. A. M. HIND.

48. A GIFT OF JAPANESE PRINTS.

MR R. N. SHAW has added still further to the choice collection of Japanese prints that he has presented to the Museum. The last addition to his benefaction was noticed in the *Quarterly* for June 1932 (Vol. VII, No. 1). By that date the number of prints that he had presented was eighty-five: the present gift of thirteen prints raises the total to nearly a hundred. Practically all are by eighteenth-century masters and have been chosen with a rigorous regard for condition as well as excellence of design. As a group they would make a distinguished collection well representative of the greatest masters of the art.

Seven artists are represented in the present donation by prints of exceptional quality and importance. They are Kiyomasu, Kiyomitsu, Shuncho, Yeiju, Utamaro, Toyokuni, and Hokusai. They span the history of the colour-print in Japan, from the hand-coloured urushi-ye print by Kiyomasu to an unsigned print by Hokusai of the Seven Gods of Good Fortune represented by six poets and a poetess. This is reproduced in the Vignier and Inada Catalogue (Pl. LX, fig. 188). There is a fine beni-ye print by Kiyomitsu of the actors Bandō Hikosaburō II and Arashi Hinaji, in oban size. Another print from the same series was already in the Museum and is reproduced in *Japanese Colour Prints* by L. Binyon and J. O'Brien Sexton (Pl. XXV) who ascribe it to about 1765, a date after the production of the first five-block colour-prints. It therefore repre-



sents the last stage of the 'Primitives' in what many think the most attractive period, of two-colour printing. The Toyokuni is an exceptionally beautiful design of his early period, about 1790. It was published by Senichi, as was most of his work at this date, and is reproduced by Vignier and Inada (Pl. XI, fig. 44). Yeiju, a pupil of Yeishi, is a very rare artist, only represented, so far as is known, by this single print of a carp exhaling with its dying breath the spirit of an oiran, of which another impression was included in the Hayashi sale.

But it is the Utamaros which make the gift of special importance. There are seven prints from his hand, including five of the series *Seiro Jun'i Toki Tsuzuki* (Twelve Hours of the Green Houses), printed on yellow ground sprinkled with gold dust. This set, published about 1795, is one of the most important of Utamaro's middle period and contains some of his best designs. The new numbers are all good impressions and they include the striking design of two standing figures, mainly executed in rose and green with some use of gaufrage, representing *Saru no koku*, the Hour of the Monkey. Five of the series were already in the Museum collection, so that only two are now needed to complete it. The most important print of all, however, included in the gift, is an example of the famous large kakemono-ye of 'Yama-uba offering Kintoki the chestnut bough' (Pl. XXIX) which Mr Binyon had long hoped to see added to the collection. This print, though published about 1800, after Utamaro's most fruitful period was over, is one of the finest compositions he ever designed. The impression now presented to the Museum by Mr Shaw, though rather faded and somewhat disfigured by the mark of a former Japanese collector twice stamped on it, is practically uncut at the edges (it measures 504 x 228 mm.; 19½ x 9 in.) and is otherwise in very fair condition. It is, in fact, worthy to represent this rare and splendid print in the Museum. The subject of the mother who brought up the young Kintoki, hero of many feats, in a mountain cave is famous in Japan and has a universal appeal, here matched with a more monumental treatment than is common to the artists of the Ukiyo-ye school of woodcut artists.

B. GRAY.



XXIX. UTAMARO: YAMA-UBA OFFERING
KINTOKI THE CHESTNUT BOUGH

49. LITTLE WYMONDLEY PRIORY.

THE Priory or Hospital of Little Wymondley in Hertfordshire was not a house of great importance, and very little has hitherto been known of its history. Tanner, in his *Notitia Monastica* (p. 187), devotes to it, apart from references and footnotes, no more than three lines, and little is added to his account in Dugdale's *Monasticon* (vol. vi, 1830, p. 555), where the remark is made that 'the possessions of this Priory were probably too compact and small to need a Register of the Deeds relating to them'. No chartulary was known to the authors of the volumes devoted to Hertfordshire in *The Victoria History of the Counties of England*; and though a fair amount of information is collected in vol. iv, pp. 440-3, this is far from constituting a connected history of the house and concerns mainly its later fortunes. The entry for Little Wymondley Priory in vol. ii of the *Index to the Charters and Rolls in the . . . British Museum* (1912, p. 830) gives but five references. It is therefore gratifying that an early chartulary of the Hospital has emerged from the rich recesses of the Phillipps Library and, by the generosity of the Friends of the National Libraries, has been secured for the British Museum. For if this house was neither large nor widely influential it was an interesting example of an Augustinian Hospital, and its possessions were by no means negligible.

The chartulary, formerly Phillipps MS. 3627 and now Additional MS. 43972, is a volume of 78 folios¹ of vellum of rather mixed quality, measuring roughly 9½ × 7 in., in a modern binding. It was originally compiled, as is indicated alike by the hands and by the dates of the charters included, about the middle of the thirteenth century; but this original nucleus, which forms the bulk of the volume, has been supplemented by entries in various hands of the thirteenth, fourteenth, and probably fifteenth centuries. Contrary to what might have been expected, a large proportion of these additions consists not of charters later in date than the original compilation, but of charters of the early period not then included. The charters were arranged, as was usual in chartularies, by places, and a blank space was left at the end of many sections, in which additions could

¹ This includes one inserted copy of a charter on a small piece of parchment.

be (and in most cases were) made later. There is, further, a division of the deeds into two main classes, the first those referring to 'rents and lands which they have in demesne', the second those referring to property 'which they have not in demesne, which lands certain persons hold of them by homage and service'. The chartulary proper is preceded by a rental, first in a fuller and then in a summary form.

That the chartulary is of so early a date is the more gratifying because, as already said, the few facts so far definitely recorded concerning the Priory relate chiefly to its later history. Add. MS. 43972 sheds new and welcome light on several doubtful points. Thus, Tanner, citing 'MS. Corp. Christ. coll. Oxon. n. 154', asserted that the Priory was dedicated to St Laurence; and he was followed by Dugdale, notwithstanding that the latter mentions a seal '*Capituli Beate Marie de Wilmunde*'. The *Victoria County History* names St Mary as the patroness, suggesting, however, that there may have been a double dedication. Tanner and Dugdale assert categorically that it was founded in the reign of Henry III; the *Victoria County History*, more doubtfully, states 'apparently at the beginning of the reign of Henry III'. Add. MS. 43972 establishes finally that the foundation took place in the reign of John and that, whatever may have been the case later, throughout the period covered by this chartulary the sole dedication was to St Mary. The exact date of the foundation is still uncertain, but it can now be fixed within fairly narrow limits. The founder was Richard de Argentein, a member of a knightly family prominent in Hertfordshire. The successor, presumably the son, of Reginald de Argentein, who was Sheriff of Hertfordshire in 1196, he appears to have forfeited his lands in some way, for in 1203 he was pardoned by King John and received back his patrimony. In 1224 he was Sheriff of Hertfordshire and Essex, and in 1225 and 1226 custodian of Hertford Castle. He is mentioned by Matthew Paris (*Chron. Majora*, Rolls Series, vol. iii, p. 164) under 1228 as 'a noble knight, active in arms, who as a pilgrim devoutly visited the Eastern regions, with many others, in his own person'. Later he appears to have returned to the Holy Land as a crusader; he died in 1246.¹

¹ The *V.C.H.* (iii, p. 183) states that he 'was killed in an engagement', but this

A charter of H[ugh de Wells], Bishop of Lincoln, copied into the register, and dated v. Kal. Jul. in the fifth year of his episcopate [A.D. 1214], shows that the house was then already in existence, but presumably was of comparatively recent foundation. Stephen [Langton], Archbishop of Canterbury, confirmed this charter in one dated at Wymondley 6 April 'in the first year of the removal of the general interdict of England' [A.D. 1215]. There is, however, earlier testimony to the existence of the foundation. The first document in the register is a bull of Innocent, who, as it was dated at the Lateran, iii Id. Maii, year 10 of his pontificate, must be Innocent III (Innocent IV was at Assisi on the 13th May in *his* tenth year); and here, addressing 'the brethren of the Hospital of Wilemundesle', the Pope takes them and their Hospital under his protection. The house had therefore been founded before May A.D. 1207; and, as the foundation is not likely to have occurred before the restoration of Argentein's patrimony, we may date the event as between 1203 and 1207, probably nearer to the end than to the beginning of that period.

Charters of the founder show that there were originally five brethren; that the house was placed under the patronage of the chapter of Lincoln, with power to choose one of them as Master, to remove him, and to substitute another 'on a just cause'; and that 'as well the aforesaid Master as the other brethren, canons, are to live in common under the regular habit according to the rule of the blessed Augustine, and so far as the facilities of the locality permit shall dispense hospitality, charitably entertaining in their Hospital the sick and the afflicted and the poor'. This charter, with others of Richard de Argentein, may be read also in Canon C. W. Foster's *The Registrum Antiquissimum of the Cathedral Church of Lincoln*, vol. iii, pp. 142-6 (no. 793); it was confirmed by a charter of the Bishop, Dean, and Chapter dated at Stow Park, 15 August 1233.

The charters here collected illustrate the history of the house during the first half-century of its existence and, less fully, for some time

is a misunderstanding of the words of Matthew Paris (*op. cit.*, iv, p. 587: 'qui in Terra Sancta diu Deo fideliter militaverat'), who classes him among those who 'obierunt . . . in Anglia'.

after that. The Master before long came to be called Prior; the house itself, at first always referred to as a Hospital, became a Priory. Its possessions, never very great but larger and more scattered than Dugdale supposed, included property in Little and Great Wymondley, Tewin, Chesfield, Graveley, Stevenage, Westmill, Dinsley, Letchworth, Hitchin, Minsden, Highover, Hinxworth, Ickleford, Shephall, and Cottered in Hertfordshire, Litlington, Abington, and Steeple Morden in Cambridgeshire, and Stotfold and Arlesey in Bedfordshire. It is interesting to note, in a charter added in the second half of the thirteenth century, a grant of a piece of land at Steeple Morden by Prior Richard [? de Waldia] to 'Magister Galfridus medicus' at an annual rent of sixpence; and the possession by the Priory of 'vnam shoppam in Carnificio' at Hertford (this occurs in a rental of Hertford added in the fifteenth century). Several Priors are mentioned, and new light is thrown incidentally on the history of the Argentein family. H. I. BELL.

50. A RE-UNITED BOOK OF HOURS.

IT is a delight to all when portions of works of art or literature, scattered by the fickleness of fortune, are brought together again. Among manuscripts such occurrences are not uncommon. One thinks at once of the parts of the 'Antiquités Judaïques' of Josephus, illuminated by Jean Fouquet, and restored in 1906 to the companion volume, Fonds Français 247 in the Bibliothèque Nationale at Paris, by the gift of King Edward VII and Mr Henry Yates Thompson. Through the generosity of Mrs Godfrey and Mrs Nicholson yet another happy reunion has been effected.

In 1864 at Mr John Boykett Jarman's sale the Museum acquired four manuscripts (Add. MSS. 25695-25698). They were all more or less badly injured by damp, for Mr Jarman on one occasion, leaving his home near the Thames, put his manuscripts for safety in the cellar. A flood arose and many of the manuscripts were terribly damaged. Mr Jarman was not daunted and set most skilful artists to restore their vanished glories by repainting the decoration and miniatures. Add. MS. 25695, a Book of Hours of Paris use, executed in the second half of the fifteenth century, and lavishly ornamented in

the manner associated with that shadowy figure known as Egregius Pictor Franciscus, was so badly damaged that sixty-eight leaves were not rebound by Mr Jarman when the process of drying them was completed. These sixty-eight leaves contained the greater part of the Office of the Dead and a memoria of Our Lady. They thus became separated from the main body of the manuscript, and it is only to-day that under the number Add. MS. 44023 they have been united to Add. MS. 25695, and Mr Jarman's Book of Hours is once again a complete volume.

F. WORMALD.

51. MANUSCRIPTS GIVEN BY MR LAMPLOUGH.

MR E. S. LAMPLOUGH has, through the Friends of the National Libraries, presented three manuscripts (Add. MSS. 44055-7). Of these the most interesting is the first. Unlike a large number of medieval books it has survived in its original binding, beech boards covered with alumed doe skin, with the chain which once fastened it to the shelf. Equally interesting is the note on f. 117 telling how part of the manuscript was written at Reutlingen, near Stuttgart, in 1415 by 'Frater Johannes Sintram lector ibidem' and finished on the feast of St Mary ad Nives (5 August). Other dates are found in the manuscript, viz.: f. 117, '1421' In Columbaria [Colmar in Alsace]; f. 82, '1421'; f. 78, '1424'. A note on f. 96 b of Add. MS. 30049, another chained book in the Department of Manuscripts, revealed that a Frater Johannes Sintram gave sixty-one volumes to a library in Würzburg in 1444.¹ Comparison of the hands in both manuscripts as well as the similarity between the two bindings seems to indicate that Mr Lamplough's manuscript belonged to the same John Sintram and probably formed part of Sintram's benefaction.

Both of Sintram's books in the Museum are works compiled for the use of preachers. In Add. MS. 44055 about two-thirds of the book is devoted to exempla, a class of composition much loved by the

¹ John Sintram was guardian of the Franciscan house in Würzburg when he died in 1450 (see K. Eubel, *Geschichte der Oberdeutschen (Straussburger) Minoriten-Provinz*, i, p. 35, and some of his MSS. were fifty years ago still in the Franciscans' library at Würzburg (see H. Haupt in *Alemannia*, xlii, 1885, p. 147).

medieval preacher. At least one source largely drawn on in the present collection was the 'Moralitates' of Robert Holcot, while the 'Gesta Romanorum', the 'Convertimini', the 'Alphabetum Narrationum', Vincent of Beauvais' 'Speculum Historiale' and the 'Dialogus Miraculorum' of Caesarius of Heisterbach are the origins of some others. A feature to be noted is a number of verses in German written in the margins by a contemporary hand. These are usually translations of the Latin verses found in some of Holcot's 'Moralitates', though some, e.g. the verses on the vanity of human life (ff. 8 b-9 b),

'Alz vil du zu der Welt host gir
so vil host du lust von ir',

have no connexion whatever with the Latin text.

Besides the exempla the contents are: an incomplete copy of the Epitome 'Exactis Regibus', a glossary of Roman Law terms; the 'Interpretationes nominum Hebraicorum' ascribed to Remigius of Auxerre; and some Canon Law matter among which is a set of mnemonic verses for the tituli of the Decretals of Pope Gregory IX.

Mr Lamplough's other two manuscripts are both of later date. The first (Add. MS. 44056) is a volume of notes for a sermon in the hand of Philip Henry, the nonconformist divine (1631-96). A note at the beginning wrongly ascribes them to his son Henry, but a comparison with similar notes in Add. MS. 42849 makes it quite certain that the writer was the father, not the son. The second (Add. MS. 44057) is a road map of about 1700 showing the road from London to Berwick and from Stilton in Huntingdonshire to Flamborough in Yorkshire via Peterborough and Lincoln. Both routes seem to be copied from John Ogilby's *Britannia*, published in 1675, the first road atlas of England and Wales, and the basis of many road maps after that date.

F. WORMALD.

52. MARGARET OF AUSTRIA AND THE SFORZA BOOK.

THE famous Book of Hours of Bona Sforza, Duchess of Milan (Add. MS. 34244), has always been regarded as among the finest of the books executed for royal or princely patrons in the

Museum collections. Its interest is perhaps enhanced by the fact that the miniatures which adorn it are not all of the same school, the major part being in the finest style of Milanese art of the late fifteenth century, while sixteen added pages are equally fine examples of the Flemish school of the early sixteenth century. The book was thus begun in Italy and completed in Flanders (though it has been thought that the additions may have been made in Spain). A discovery made by Dr Wescher, formerly of the Department of Prints in the Staatliches Museum at Berlin, sheds new light on the later history of the manuscript. Dr Wescher writes:

'Sir George Warner, in the Introduction to the Facsimile of the Sforza Book, published by the Trustees of the British Museum in 1894, pointed out that the Italian part was made for Bona of Milan, widow of Galeazzo Maria Sforza (assassinated 26 December 1476), between 1477, when she was left a widow, and 1494, before she left the confines of Milan. We also know the Milanese painter, who executed the magnificent illuminations contained in the first part, in other works attributed to him, and it has been established by Kristeller that he is to be identified with the master of some of the engravings attributed wrongly to Zoan Andrea. While, therefore, we have some knowledge concerning the first part of the book, it is still an open question how the sixteen Flemish miniatures, dated in three instances with dates ranging from 1519 to 1521, are to be explained. Hitherto the natural conjecture has been that the MS. was carried to Flanders (or to Spain) and finished there by Flemish miniaturists and that the medallion of the Emperor Charles V, found in one of the borders, indicates some connexion with the house of Habsburg, which, as we know, was related to the Sforzas through the marriage of Bianca Maria, daughter of Bona Maria, with the emperor Maximilian. We are now in the position to bring forward a fact which throws a new light on the history of the MS. In the domestic accounts of the house of Savoy, excerpts from which referring to artists are published by A. Dufour and F. Rabut in *Mémoires et Documents publiés par la Société Savoisienne*, xv (1875), p. 197, there is a record (*op. cit.*, p. 207) under the year 1517 of the following payment on behalf of Margaret of Austria: "à Etienne de Lale pour

sa poyne et labour d'auoir escript plusieurs feuillets en parchemin seruant a ses heures, faictes a la mode et a painctures ytaliques, quelle avoit eu de feuue madame Bonne de Milan, esquelles heures en diuers lieux lesdits feuillets deffaloient, et presentement sont remis en ordre." Margaret of Austria was Duchess of Savoy and owned there the castle of Pont d'Ain, inherited from her mother, Maria of Burgundy, where the book probably was at this time. There can be little doubt that the book mentioned in this account is the manuscript to-day in the British Museum. We can now understand better how the Flemish part came to be added to the original Italian MS. As the book was in a damaged condition when in the possession of Margaret, she commissioned Etienne de Lale to restore the lost written pages. Not content with this she had sixteen pages in the Flemish style painted by an illuminator who has been identified with Gerard Horebout of the Ghent-Bruges school.¹

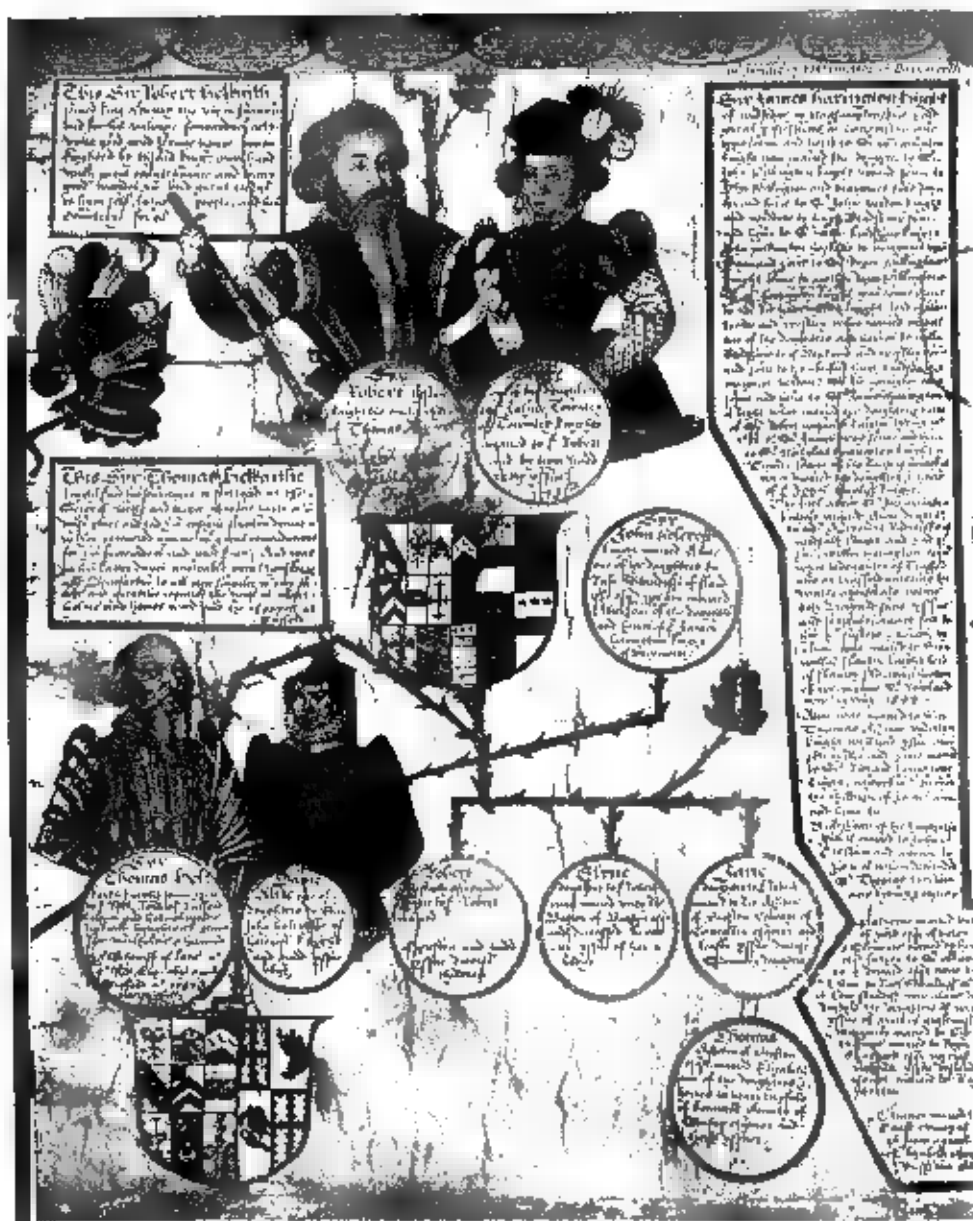
Note

Dr Wescher's interesting discovery goes far to show that the Duchess Bona left her much-treasured Book of Hours to Margaret of Austria. This was natural enough. For Margaret was married to Philibert le Beau, Duke of Savoy, from 1501 to 1504, and Bona Maria died in Savoy on 17 November 1503 in the castle of Fossano, which the Duke Philibert had granted to her for a residence on 21 April 1500.¹

The Comte Paul Durrieu points out, *La Miniature Flamande*, 1921, p. 38, that Gerard Horebout became painter of Margaret of Austria in 1514. 'Pour cette princesse, il peignit vers 1521 "seze belles hystoires bien enlumynées" dans de "Riches Heures".' These may well be the sixteen Flemish pages of the Sforza Book. It may be added that in 1895 Sir J. C. Robinson, the original discoverer of the manuscript, identified the saint Elizabeth in the Flemish miniature of the Visitation as a portrait of Margaret of Austria (*Bibliographica*, i, p. 434).

R. FLOWER.

¹ See G. Claretta, 'Gli ultimi anni di Bona di Savoia', *Archivio Storico Italiano*, 1870, p. 62, and cf. Warner, *op. cit.*, p. vi.



XXX. THE PEDIGREE OF HESKETH OF RUFFORD

53. THE HESKETH OF RUFFORD PEDIGREE.

LORD HESKETH of Hesketh has presented to the Department of Manuscripts a fine illuminated pedigree of the family of Hesketh of Rufford, on a roll of vellum which has been divided into its component membranes and mounted in a volume. A portion is illustrated in Pl. XXX. The original part of the roll, which is decorated with shields of arms and coloured portraits, was executed in or about 1594, as is shown by a reference to one Sir Rowland Stanley as 'now lyving' in that year. The pedigree was continued down to the end of the eighteenth century; the latest entry in ink is one of 30 December 1796, and a pencilled note of the date 7 January 1802 suggests that the continuation was made between 1796 and that date. Plate XXX shows the portraits and arms of Sir Robert Hesketh (d. 1539) and his wife Grace Townley, and of their son Sir Thomas Hesketh (d. 1587) and his wife Alice Holcroft; the date 1594 mentioned above may be seen in the right-hand column. The Hesketh arms on the dexter side of the upper shield are a correction, as they are painted on a separate piece of vellum and pasted over the shield; the correction is apparently a contemporary one. The manuscript was lent to the Exhibition at the College of Arms in the summer of 1935 and is specially mentioned in an article in *The Times* of 27 June last, and it constitutes a valuable addition to the heraldic and genealogical manuscripts in the Museum collections; it has been numbered Add. MS. 44026.

ERIC G. MILLAR.

54. LETTERS OF LORD CLIVE.

IN the history of the foundation of the British Empire in India two names stand pre-eminent—those of Robert Clive and Warren Hastings. The career of the first Governor-General is richly illustrated in the Museum's collections by close upon three hundred volumes of his papers and correspondence, acquired on two separate occasions. Among them (Add. MS. 29131) is a single volume of letters addressed to Hastings by Lord Clive between 1758 and 1773, which constitutes the most important memorial in the Department of Manuscripts to the latter's life and work. These apart, however, he is represented merely by a few stray letters to the Duke of New-

castle, the Earl of Hardwicke, and others, while many of them are in the handwriting of his secretaries. This material has now, through the generosity of the Friends of the National Libraries, been augmented by three long letters from Clive (two of them wholly in his autograph) to Robert Orme, whose name is also closely associated, in other spheres, with the history of India.

During the early days of his career Orme had first sailed to India in the service of the mercantile house of Jackson and Wedderburn. Returning thither later as a writer in the East India Company's service, he rose to become a member of the Madras Council, and ultimately Accountant-General. More important for our purpose, he won the intimacy of Clive, looked after the soldier's interests during his absence on campaigns, and was largely responsible for his appointment to lead the expedition against Sirāj al-Daulah. In spite of his ambitions, however, he left India in 1758, never to return, with little fortune and his health impaired. Settled in London he planned a narrative of military events in the country he had left. While in India, he had had access to the records of the Madras Council, and his previous career secured him admission to the documents in the India House. To supplement the information so acquired he commenced a correspondence with past and present servants of the East India Company, and carefully made copies of much that was written or submitted to him. In 1763 the results of his researches were embodied in the first volume of his valuable *History of the Military Transactions of the British Nation in Indostan from the year 1745*, while a second volume appeared, in two parts, in 1778.

On his death most of the vast quantity of material that Orme had accumulated went by bequest to his friend and executor, John Roberts, Chairman of the Court of Directors of the East India Company, and has thence been incorporated in the Library of the India Office. But, large as that collection is, it has been suggested that the whole of the correspondence has not found its way thither. This opinion the newly acquired Clive letters and papers fully confirm. Their date and the nature of their contents both clearly indicate the occasion and purpose for which they were written, and copies of them are to be found among Orme's manuscripts. The first paper

(accompanied by a covering letter dated 9 July 1762) contains replies by Clive to a questionnaire concerning French attacks on Fort St David in 1747, which he begins by explaining how he escaped from Madras 'disguis'd in the habit of a Dubash, and black'd'. It is followed by a detailed account, running to thirteen pages, of the siege of Pondicherry in 1748, where Clive, serving as an ensign, first distinguished himself in battle. The narrative, which has been published from a copy at the India Office in Forrest's *Life of Lord Clive*, i, pp. 68 sqq., was used and elaborated by Orme, whose account of the siege is largely based upon it. Incidentally, too, it throws interesting light on the relations between the soldier and the historian. At the time when Orme's first volume was written the friendship of the two men was very cordial. Clive was the hero of the book, and his part in events was, at times, exaggerated. Concerning one incident of the siege in which he was personally concerned he writes in the third person:

'there remaind only one Platoon consisting of about 30 Men belonging to the Independent with Ensign Clive, the French Grenadeer Company could approach under cover of the Hutts within 10 Yards of the Trench which they did & fird upon the Men in the Trenches for about 3-4 Minutes when they attempted to force the Trench but were receivd with such a heavy Fire from Ensign's (*sic*) Clive's Platoon that they immediately went to the right about.'

In Orme's account this is padded out (perhaps with the aid of other sources) to read:

'There now remained only one platoon, of which two or three had been killed, and the rest were on the point of running away; when their officer, ensign Clive, reproached them sternly for their pusillanimity, and represented the honour they would gain by defending the trench, after it had been so shamefully abandoned by the rest of the guard. All the company's troops had an affection for this young man, from observing the alacrity and presence of mind which always accompanied him in danger; his platoon, animated by his exhortation, fired again with new courage and great vivacity upon the enemy, who now perceiving the small number to which the defenders of the

trench were reduced, resolved to storm it. They quitted the huts, & formed in front of them, & were scarcely got into order, when they received the whole fire of the English platoon, which was so well directed that it struck down twenty men, & the rest were in the instant so terrified by the shock of this extraordinary execution, that they ran back in disorder to the huts.'

But with the lapse of time this friendship cooled considerably. In the second edition of his first volume in 1775 the same episode is summarized in the following words:

'Ensign Clive distinguished himself with much gallantry in the defence of the advanced trench; of which we do not repeat the description published in our first edition of this work, because we are informed, that that description is very erroneous.'

The gift of the Friends of the National Libraries is completed by a copy of a letter from Clive to Orme, 5 February 1766 (the original of which is in the India Office), concerning his efforts to reform the administration of Bengal. But the success which crowned the efforts to secure these important documents for the nation at once evoked another equally generous gift of a further long and interesting Clive letter. Addressed also to Orme and dated ten days after the questionnaire already referred to, it gives many supplementary details concerning the attacks on Fort St David. After describing the services of John Hallyburton with the Corps Brillant, Clive writes:

'in this Camp we continued some time till we had discovered a Conspiracy form'd by the Commander of the Tellicherry Seapoys to desert with all his Men to the French on the day of Battle. This Discovery lead us to many others & by seizing the Papers of Mr. Morses' Dubash it appeard that Mrs. Dupleix & he had carried on a constant Correspondence together in the Country Language. Mrs. Dupleix got acquainted with him during the time Mr. & Mrs. Morse were at Pondicherry & upon examining his Papers it appeard by Numbers of Letters from Mrs. Dupleix that she had receivd exact Intelligence of the most minute Transactions and that all our Counsells were betrayed.'

Thanks are due to the donor, Lt.-Gen. Sir Gerald F. Ellison, K.C.B., K.C.M.G., for so readily carrying into effect the desire he

had expressed that this letter should accompany the other three, should they enter the Museum's collections. They will be bound together and given the number Add. MS. 44061. B. SCHOFIELD.

55. LOUDOUN PAPERS.

THE spectacular victories obtained by British arms during the more important campaigns of the Seven Years' War have tended to divert the attention of historians from the less sensational, although highly creditable, activities of an English army in one of the minor theatres of war. Towards the end of the year 1761 Spain yielded to French persuasion, enrolled herself amongst the enemies of England, and followed this act with a peremptory demand to Portugal that this latter country should close its ports against the British. So unreasonable a request met with a spirited refusal, whereupon a large Spanish army (subsequently reinforced by a French contingent) suddenly invaded Portugal. England was naturally called upon to protect her most ancient ally, and in response to the Portuguese appeals a small British army was dispatched to Lisbon. This force co-operated with the Portuguese levies (who were drilled by British officers) to such good effect that at the end of the campaign of 1762 the Spaniards found themselves compelled to return to their own country and to remain therein until peace was signed in February 1763.

The command of the British detachment was given to Lord Tyrawly, but before the fighting began seriously this officer was replaced by his second-in-command, Lt.-Gen. John Campbell, 4th Earl of Loudoun, who had actually been responsible for the organization of the army and for its transport to Portugal. The Museum has long been in possession of the papers of Lord Tyrawly (Add. MSS. 23627-42): and now, through the generosity of the Friends of the National Libraries, it has acquired those of his successor in the command.

The Loudoun Papers (Add. MSS. 44063-84) form a most interesting, and hitherto unexplored, archive by means of which this somewhat neglected episode in English history can be submitted to detailed study. The most valuable document of all is Lord Loudoun's holograph diary, which covers the period between 1 April

1762 and 31 January 1763 (Add. MS. 44063), contains notes of everything its writer considered to be of public importance, and is provided with an index compiled by the methodical general. The manuscript which ranks next in importance is a volume (Add. MS. 44067) consisting of the correspondence of Loudoun, as commander of the British troops, with Frederic William Ernest, Count of Schaumburg-Lippe-Bückeburg, the Commander-in-Chief of the Anglo-Portuguese armies. The volumes comprising the general correspondence of Loudoun and members of his staff (Add. MSS. 44068-84) are almost entirely devoted to matters connected with the organization of the army, and to providing the British troops with food and transport in a country which was not really capable of supplying them. Many of the documents in the earlier volumes relate to Loudoun's negotiations with the Portuguese minister Count d'Oeyras (afterwards Marquis de Pombal) in order to secure the adequate provisioning of his men. In addition to letters to and from various Portuguese and British commanding officers (many of them containing interesting accounts of the difficult circumstances under which the campaign was conducted, and of the privations of the sick), the correspondence contains an extensive and illuminating collection of regimental reports and official returns of various nature, including a large number of the daily reports on the state of the British troops which were prepared for the use of the commander. With such an archive now at his disposal, the military historian should be able to follow the fortunes of the little British army to which it relates with a convenience and detailed accuracy which has been hitherto impossible.

H. R. ALDRIDGE.

56. TWO DIARIES OF NATHANIEL HONE.

NATHANIEL HONE, R.A., enjoyed in his day a wide reputation as a portrait painter, more especially as a miniaturist in enamel. He played, too, a considerable part both in the serious history and in the gossip of art. In the one respect he was a foundation member of the Royal Academy; in the other his feud with Reynolds culminated in a first-class sensation, when his picture of *The Conjuror*, exhibited at the Academy in 1775, contrived not only to satir-

ize that imputed plagiarist, but to include as well a subsidiary nude figure, scandalously alleged by the quidnuncs to reproduce the lineaments of Angelica Kauffmann.

The two note-books recently presented by Lady Gomme and now numbered Add. MSS. 44024, 44025, belong to an earlier period of Hone's life, to the years 1752 and 1753. They have already formed the subject of a detailed examination by J. J. Foster in *The Antiquary* for June 1884 (vol. ix, pp. 244-50). Their main interest lies in the record of sittings with his clients, whom he charged as a rule the moderate sum of ten guineas for a miniature. Royalty and nobility figure in due proportion among his patrons, including the Princess of Wales, the Duke of Rutland, the Duchess of Hamilton, and others. His personal tastes, to judge from the notes of expenditure, clearly tended to good living, wine, clothes, jewels (a brilliant at £36), Vauxhall, and cards, along with visits to Margate, Ireland, and Paris. His jaunt to Paris is represented by a blank in the diary, but on the fly-leaves are recorded the helpful words 'cuillier, couteau et fourchette', along with his address and five names (obscured by shorthand) of acquaintances. The largeness of his family may have induced a certain detachment towards individual members. Little Floretta's death is recorded without sentiment, while Amelia's mishap on 2 April 1752 is noted somewhat sardonically: 'Amelia either by drinking or otherways meddling with a bottle of rum was within an hairs breadth of eternity.' Altogether a good example of the artistic temperament.

H. J. M. MILNE.

57. ROSSINI'S 'STABAT MATER'.

A WELCOME addition to the collection of musical autographs in the Department of Manuscripts has recently been made with the presentation to it of Rossini's holograph score of his celebrated 'Stabat Mater' (Add. MS. 43970). It consists of ninety-seven sheets of various sizes, the leaves containing each of the ten numbers separately sewn together. Hitherto Rossini has been represented solely by a volume of his lesser known vocal pieces (Add. MS. 30246) and a number of letters, so that the Museum is doubly fortunate in acquiring a work which, acclaimed with enthusiasm by the majority of his

contemporaries, still remains, in spite of changed and changing fashions, one of the most popular of his compositions.

In addition to this holograph copy of the complete work, there has survived a second manuscript of the composer, consisting of parts 2-6, now in the Library of the Liceo Musicale, Bologna. The duplication can perhaps be explained by the circumstances under which the 'Stabat Mater' was composed. It may be recalled that the first six numbers had been written as early as 1832, at the request of Rossini's friend Aguado; since illness prevented its completion the last four numbers were added by Tadolini. The whole work was then dedicated and presented to Señor Valera, a Spanish prelate, on the understanding that it should never be printed. When, however, on Valera's death, in defiance of this undertaking, his heirs sold the publication rights, which were ultimately secured by Aulagnier, Rossini revised the portion he had himself composed, and in substitution of Tadolini's efforts wrote the final four movements. The whole was then sold for 6,000 francs to the Paris publisher Troupenas who succeeded, after recourse to the law-courts, in securing the destruction of the plates Aulagnier had made. One is tempted to conjecture, though there is no indication in our manuscript to confirm or disprove it, that the Museum's recent acquisition represents this completed 'Stabat Mater' of 1841, and that the Bologna copy consists of five of the six movements of the work of 1832.

The manuscript at one time belonged to the famous Swedish soprano, Christine Nilsson, Countess de Casa Miranda, who in the early days of her career had won the friendship of the composer, and had been welcomed at the Saturday gatherings of celebrities in his Paris house. It is in her memory that Mr Julian G. Lousada, the generous donor, has now placed the manuscript in national keeping.

B. SCHOFIELD.

58. THE PAPERS OF LT.-COL. HERBERT BRUCE.

IN 1860 Henry Campbell (afterwards Sir Henry Campbell-Bannerman, Prime Minister 1905-8) married Sarah Charlotte, only daughter of the late Major-Gen. Sir Charles Bruce, K.C.B., and, in addition to a union almost ideally happy, acquired a valued

brother-in-law (about ten years his senior) in Lt.-Col. Herbert Bruce, C.B., an officer in the Honourable East India Company's service and later in that of the Crown, whose correspondence and papers have been generously presented to the Museum by Mrs Morton Campbell. Their intercourse, maintained from 1857 onwards entirely, it would seem, by correspondence (for Colonel Bruce was absent on duty in the East), was obviously of a very cordial character, as appears from the series of letters from Bruce (Add MS. 41212, ff. 1-165), included in the 'Campbell-Bannerman Papers', presented by the later Lord Pentland in 1923. In these letters Colonel Bruce freely expresses to Henry Campbell (who was under 30 and not yet a member of the House of Commons) his opinions on the political questions of the day, both Eastern and European. Previously to this, Colonel Bruce had served with distinction both during the Mutiny of 1857-8 and afterwards in the organization of the Indian police. Later he served in China and in the Bhotan Expedition of 1865, and his health appears to have been undermined by the fatigues and anxieties of this last campaign. He died—on the way home from India—on board ship, at Suez, 24 February 1866, at the age of 39. The collection now acquired comprises diaries (1860-6), eleven letter-books, and a large quantity of correspondence. There are letters from Sir Colin Campbell (Lord Clyde), Sir Bartle Frere, Sir Henry Havelock, Sir William Mansfield (Lord Sandhurst), Sir James Outram, Sir Richard Temple, and Sir Charles Trevelyan. Some of Outram's letters, though in English, are written in Greek characters. Included in Colonel Bruce's dispatch-box are his commissions and those of other members of his family, and a journal of 'the two last Campaigns in the Peninsula and France' (May 1813-May 1814), by Lieutenant Edward McArthur, of the 39th Regiment [K.C.B. 1862, Lt.-Gen. 1866]. G. T. HALES.

59. MANUSCRIPTS OF SAMUEL BUTLER.

A VALUABLE addition to the Butler material in the British Museum has just been made by the generosity of Dr Geoffrey Keynes and Mr Brian Hill, as Samuel Butler's literary executors by inheritance successively from Richard A. Streatfeild, Henry Festing

Jones, and A. T. Bartholomew. The manuscripts of 'Erewhon' and 'Erewhon Revisited', together with the printed sheets (with autograph alterations) of the former, had been presented by R. A. Streatfeild in 1902 (Add. MSS. 36711-13). In 1911 Festing Jones presented the dramatic works (by Butler and himself) 'Narcissus' and 'Ulysses', in pianoforte score (Add. MSS. 38176, 38177); and in 1919 he followed up this gift with that of the autograph manuscript of 'The Way of All Flesh' (Add. MSS. 39846, 39847). Others of Butler's manuscripts have been distributed by the executors to various appropriate repositories, which are specified in an article contributed by Dr Keynes and Mr Hill to *The Times Literary Supplement*, 23 November 1935, p. 764. The residue, now given to the British Museum, consists of the following: (1) General correspondence of Samuel Butler, 1841-1902, bound in sixteen volumes (Add. MSS. 44027-42); (2) Copies in Butler's hand, prepared for press, of his correspondence with Miss E. M. A. Savage (Add. MS. 44043); (3) The autograph manuscript of 'Life and Habit, volume two', an intended sequel to 'Life and Habit', 1878 (Add. MS. 44044); (4) Copy ■ (the first pressed copy) of the Note-Books, in six volumes (Add. MSS. 44045-50); (5) The printed edition, 1912, of the Note-Books, annotated by Festing Jones (Add. MS. 44051); (6) A volume, made up by Bartholomew, of newspaper cuttings taken by Butler (Add. MS. 44052); (7) Festing Jones's two-volume Memoir, 1920, with annotations (Add. MSS. 44053, 44054). The copyright of all unpublished material in these manuscripts remains the property of the literary executors, but there is no restriction on their use for purposes of reference and consultation. H. I. BELL.

60. ELGAR'S UNFINISHED SYMPHONY.

IT is now well known that at the time of his death, 23 February 1934, Sir Edward Elgar was engaged on a third Symphony which he had undertaken in the spring of 1933 to compose for the British Broadcasting Corporation's concerts. Over twenty years had elapsed since the appearance of his second Symphony and, as events turned out, this long interval proved fatal to the completion of another work in this form. However finished may have been the conception of the

new Symphony in the mind of the composer, all that remained on paper for posterity was a number of fragments of varying extent—'bits and pieces' as he himself called them—seldom harmonically complete, and of uncertain relation, in many cases, to one another and to the whole work. Since his death, these precious fragments have been piously collected together by Professor W. H. Reed, his great friend for many years, and arranged by him as far as long intimacy and frequent conversations with the composer have made it possible. They were presented by Elgar's musical executors to the British Broadcasting Corporation, and that body, desirous that they should be known and accessible to as wide a public as possible, published in *The Listener* of 28 August 1935 a full description of the manuscript by Professor Reed, with many facsimiles; and it has now generously deposited it on indefinite loan in the Department of Manuscripts. Here it now rejoins the Enigma Variations, The Apostles, the first Symphony, the Violin Concerto, and the Quintet in A minor, which have already been placed in the Museum's keeping, for a period of five years, by Elgar's daughter, Mrs. C. I. Blake, and together they form a fitting memorial to this great English composer.

B. SCHOFIELD.

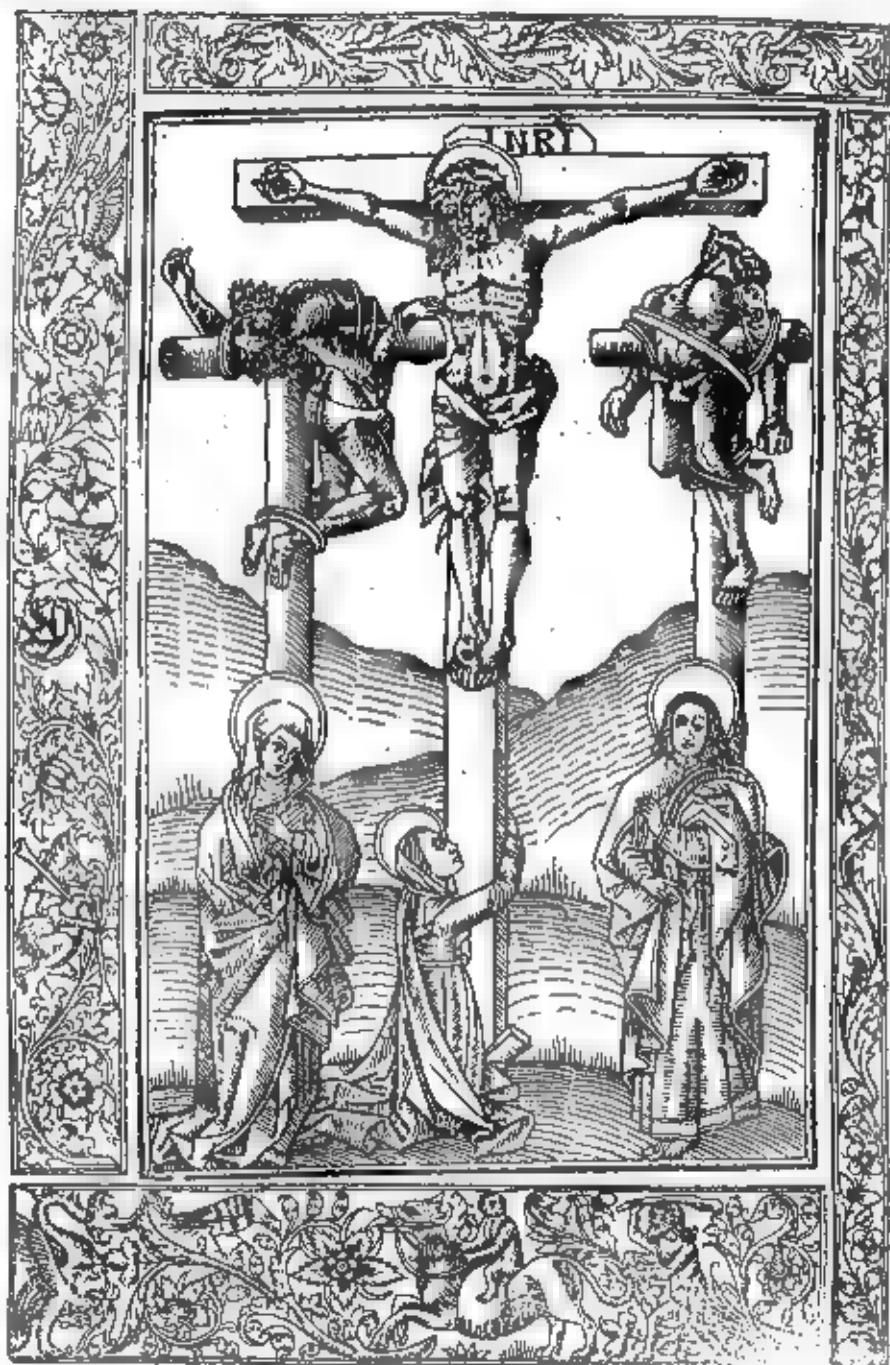
61. AN UNKNOWN EDITION OF BOETHIUS.

THE appearance of a totally unrecorded early edition of a famous piece of literature is unusual nowadays, yet a Boethius, *De consolatione philosophiae*, recently acquired by the Library, is a case in point, since it has escaped the notice of all the principal bibliographers, including the compilers of the *Gesamtkatalog der Wiegendrucke*, and may fairly claim to be the only surviving specimen of its kind. The book is a small quarto of ninety-five printed leaves, with nineteen lines to the page, and contains a plain text only, ending with the words LAVS DEO between two lines of somewhat primitive decoration made up of full points set in groups of three. There is no colophon, but a clue to its origin is provided by the type, an archaic-looking gothic identical in face with the second type of Pieter van Os at Zwolle, which was taken into use in 1479 and freely employed in that year and in 1480. In his signed work, however, it is always on a solid

body of 103 mm. to twenty lines, whereas the type of the Boethius is either leaded or cast so as to measure nearly 140 mm. The object of providing so much white between the lines is evidently to accommodate a student's manuscript notes; nine of the thirteen editions of the plain text described in the *Gesamtkatalog*, including all those of Dutch origin, are arranged for use as school-books in the same way. The newly acquired copy passed through the sale of the Earl of Pembroke's library in 1914, since when it seems to have been lost sight of. It has been provisionally included with the accredited work of van Os and is press-marked: IA. 48109. V. SCHOLDERER.

62. THREE INCUNABULA ADDED TO THE LIBRARY.

TWO Italian translations of Ovid's *Epistolae heroidum* were printed in the fifteenth century, one in verse by Domenico da Monticello, the other in prose and anonymous. At least three editions of each are registered, but the first copy of any of them to enter the Library of the British Museum is one recently acquired of the prose version, describing itself as 'Libro delle pistole che fecie Ovidio Nasone traslate di gramatica in volgare fiorentino', and printed towards the close of the period with type which is certainly Florentine but cannot be precisely identified with the material of any known press. The version is of considerable linguistic interest, a fact which has caused it to be twice republished within the last century. Press-mark: IA. 28246. Two other incunabula newly added to the collection throw light on points of typographical history. One, comprising the *Manuale de aspiratione animae ad Deum* and other tracts mistakenly ascribed to St. Augustine, is shown by the type to be the work of Thierry Martens at Alost, although it contains no indications of origin, and by a note of purchase in the copy at the Bodleian Library (Proctor no. †9193) to have been in existence on 28 February 1486/7. This is the first date that can be connected with Martens since 1474, in which year and 1473 he was already working at Alost. Press-mark: IA. 49019. The other accession is a copy of Aristotle's *Nicomachean Ethics* in the Latin translation of Joannes Argyropulus, completed by Georg Wolf for the brothers De Marnef at Paris on 16 April 1493, 'in intersignio Sanctae Barbarae'. Wolf had pre-



XXXI. ILLUSTRATION FROM THE 'ENCHIRIDION ECCLESIE
PALLANTINE', 1508

viously worked at the sign of the Golden Sun, on premises belonging to Ulrich Gering, and the Aristotle is his first known production at the sign of Saint Barbara in the Rue Saint-Jacques. Press-mark: IA. 40471. V. SCHOLDERER.

63. A FURTHER GIFT BY SIR CHARLES SHERRINGTON.

THE indebtedness of the Department of Printed Books to the generosity of Sir Charles Sherrington, O.M., has now been still further increased by a gift of six pieces, three printed in the fifteenth century and three in the sixteenth. The most interesting of the incunabula is a single leaf, printed on one side only, of an edition of the *Revelations* of St Bridget of Sweden in Low German, put in hand, as the type and a woodcut show, by Lucas Brandis at Lübeck about the year 1478 but apparently never completed, since it is known only from a handful of odd sheets or leaves such as the present (Gesamtkatalog 4393; press-mark IB. 9824). Besides this, there is a copy of Bertholdus, *Horologium deuotionis*, Anton Sorg, Augsburg, 1489, in a signed modern Swedish binding (IA. 6038) and one of Jean Caron, *Opusculum tumultuarium*, Felix Baligault, Paris, about 1498 (IA. 40604). Among the sixteenth-century tracts is a text not yet represented in the collection, viz. the letters addressed by the Emperor Charles V to Pope Clement VII and the College of Cardinals in explanation of the terms of peace recently concluded between himself and Francis I of France, dated from Toledo in January 1526. The edition in question is 'sine nota' but was evidently produced somewhere in Southern Germany. V. SCHOLDERER.

64. AN EARLY SPANISH SERVICE-BOOK.

THE Department of Printed Books has acquired by purchase an *Enchiridion ecclesie Pallantine* printed by Arnao Guillén de Brocar at Logroño in 1508. This early Manual for the diocese of Palencia is apparently unrecorded by bibliographers. It is printed on vellum, in red and black, and is a handsome specimen of the early work of the first Logroño printer, who afterwards established presses in Alcalá de Henares, Toledo, and Valladolid, and was responsible

for the printing of the famous Complutensian Polyglot Bible for Cardinal Cisneros.

The Manual has the arms of the bishop of the diocese, Juan Rodríguez Fonseca, on the title-page. Around the arms is the inscription, in halting Sapphic metre: 'Urbis antistes recolende presul: Atq; sublimis uia lux ⁊ astrum: Stirps et antiquum clara fonsccarum Gloria salue.' Below is the title, the whole page being surrounded by ornamental border-pieces. The opening page of the text is faced by a fine Crucifixion cut within similar border-pieces (Pl. XXXI).

Bishop Fonseca's preface emphasizes the importance of the Manual for priests. It is also one of the most interesting of service-books for laymen, since they are intimately concerned with such offices as baptism, matrimony, burial, &c., and consequently large portions of the text are in the vernacular. H. THOMAS.

65. A FAMOUS BOOK OF THE RENAISSANCE: THE 'MORIAE ENCOMIUM'.

NO gift by the Friends of the National Libraries to the Department of Printed Books has been more welcome than the copy, recently presented, of the first edition of the *Moriae Encomium* of Erasmus. This small quarto volume is a great rarity. The edition was published in Paris in two issues, both undated and differing only in the device upon the title-page, the one bearing the printer's mark of Gilles de Gourmont, the other that of Jean Petit. There is no copy of either issue in any public library in this country. The compilers of the Bibliography of Erasmus in the *Bibliotheca Belgica*, published by the University of Ghent, record three copies of each issue, in Belgian, Danish, and German libraries. The present copy is of the first-named issue.

The date of this edition cannot be fixed with certainty. The 'Errata', of which a considerable list is appended to the text, have disappeared in the first dated edition, that of Strasbourg, August 1511; it must therefore have appeared at latest in the summer of 1511.

The earliest date which can be assigned to it is more difficult to ascertain, and the obscurity is deepened by an impossible year-date, 1508, which is added, for the first time, in Johann Froben's edition

of 1522. This 1522 edition was put out under Erasmus's personal supervision, when he was living at Basle in Froben's house. The date is, nevertheless, demonstrably wrong, for elsewhere we have the author's own words to prove that the work was not in existence until 1509, having been written in England during his visit in the summer of that year. It is not easy to find an explanation of this mis-information, as it must be, other than sheer forgetfulness; though it has been suggested by Dr Mangan in his *Erasmus of Rotterdam* that Erasmus may have caused the date 1508 to be inserted with the intention of making it appear that the *Moriae Encomium* had anticipated Barclay's *Ship of Fools*, which was published in 1509.

Lord Mountjoy's invitation to Erasmus to pay this visit to England being dated 27 May 1509, the month-date, 9 June, of Erasmus's dedicatory letter prefixed to this edition precludes any year earlier than 1510. The date June 1510, which would leave an interval of fourteen months between the first edition and its successor (Strasbourg, August 1511), may be rejected as improbable, even apart from Erasmus's own statement that the work was reprinted several times within a few months. It would seem, therefore, that the year 1511 is the probable date of its first appearance; and, if we read the evidence thus, the undated Paris edition (in two issues), together with the three editions which are known to have followed from Strasbourg (two) and Paris before the end of October 1512, gives us a total of four editions within little more than a twelvemonth.

The *Moriae Encomium* has a very special connexion with our country. The interest in the study of Erasmus shown in the past by generations of English scholars because of his association with King Henry the Eighth, More, Warham, Gardiner, Fisher, and Colet is shared by the scholar of to-day and the average Englishman who is familiar with Charles Reade's *The Cloister and the Hearth*. Erasmus composed it, after his return from Italy in 1509, while he was a guest in the house of Sir Thomas More in Bucklersbury: 'Moriā iusimus apud Thomam Morum, tū ex Italia reversi'; and according to Erasmus's account it was seen through the press (none too well, he complains; but he was himself in Paris at the time) by an English friend who was then in Paris, Richard Croke, a needy young student,

who afterwards taught Henry VIII Greek and became a scholar of repute.

The occasion of this gift is singularly appropriate. The year 1935 saw the canonization of Sir Thomas More and the celebration of the fourth centenary of his death; the year 1936 will see the four hundredth anniversary of the death of Erasmus, to be honoured by the Trustees of the British Museum by an exhibition assembled from the resources of several Departments.

The library is further enriched, also through the channel of the Friends of the National Libraries, by the generous gift of a copy of *Memorable Conceits of divers noble and famous personages of Christendome of this our moderne time*, London, Printed for Iames Shaw, 1602, presented to the Department of Printed Books by Sir Leicester Harmsworth, Bart., to whose munificence the British Museum's debt is already great. Only one other perfect copy is recorded. The work is an anonymous translation of Gilles Corrozet's *Les Divers Propos memorables des Nobles & illustres hommes de la Chrestienté*, a collection of moral tales and apophthegms which was first published in the year 1556. Besides bibliographical rarity it can claim special interest as containing the story of the Jew, the debtor, and the pound of flesh, used in *The Merchant of Venice*, which here appears as 'The Judgement of Sultan Soliman the great Seigneur or Emperour of Turkes'. Further interest lies in the publisher's preface dedicating the book 'to the towardly young gentleman, Maister Walter Rawleigh', the nine year old eldest son of the famous Sir Walter, later to be described by his tutor, Ben Jonson, as 'knavishly inclined' and to meet an early death in Guiana, while serving in his father's last expedition against the Spaniard.

W. A. MARSDEN.

66. A GLASS FIGURE OF ANUBIS.

THE glass animal figure illustrated on Pl. XXXII, no. 1, measures 5 $\frac{1}{4}$ inches in length and about 3 $\frac{1}{2}$ inches in height. The glass is opaque black, of the ancient Egyptian type. The hind leg has been broken and repaired. The figure was one of two, which were opposed, facing some central object or figure, inlaid in a large panel possibly from a box or the like; the back is not level and not parallel



1

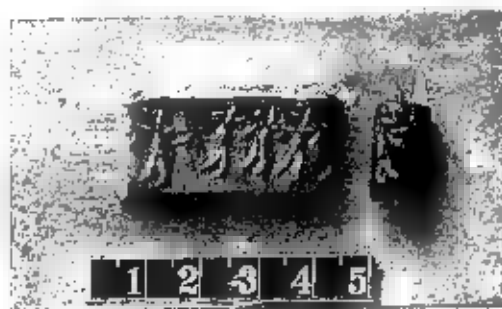


2



3

XXXII. 1, GLASS FIGURE OF ANUBIS. 2, 3, VASES FROM
CHAGER BAZAR



1



2



3



4

XXXIII. OBJECTS FROM CHAGER BAZAR

to the main surface. There are four marks for the ribs and similar marks on fore- and hind-legs, to show muscles. The taut piece of skin running from the haunch to the belly is a feature not found in other figures of Anubis, and is a piece of observation of a kind very rare in Egyptian work; there is a suggestion of Asiatic influence. If the figure is Anubis, as is probable, the watcher over the dead whose figure was placed in the open doorway of the room beyond Tutankhamen's burial chamber¹ to repel the intruder, it represents some form of dog or possibly a breed sprung from dog and jackal.² The feathered ear is remarkable and not easily explicable.

The evidence for dating this object is not satisfactory, for no securely dated glass objects can be compared with it. Professor S. R. K. Glanville is of the opinion that it probably belongs to about the time of the XXVIth Dynasty, to which many fragments of similar moulded glass in other collections are to be assigned.

SIDNEY SMITH.

67. THE BRITISH MUSEUM EXCAVATIONS AT TALL CHAGER BAZAR, 1935.

THE plain of the Upper Habur river corresponds in part to the kingdom of Mitanni, which, formed by a dynasty of Indo-European origin ruling over an alien stock called Hurrians, played in the history of the 2nd millennium B.C. a considerable part. Under the name of Hanigalbat it was known as a neighbour to the early Assyrian kingdom, but was also densely inhabited and of great importance in much earlier times. After Mr M. E. L. Mallowan had made a valuable exploration of the region in the winter of 1934-5, Tall Chager Bazar, a mound typical of the district, about thirty-five kilometres south of Nisibin and once of importance at an ancient road-junction, was selected for excavation by an expedition sponsored by the British Museum, directed by Mr Mallowan, and supported principally by the British School of Archaeology in Iraq and other subscribers.

In a short season much was accomplished. The mound was found

¹ Howard Carter, *The Tomb of Tutankhamen*, III. 40.

² *Annales du Service des Antiquités de l'Égypte*, XXVII. 33 ff.

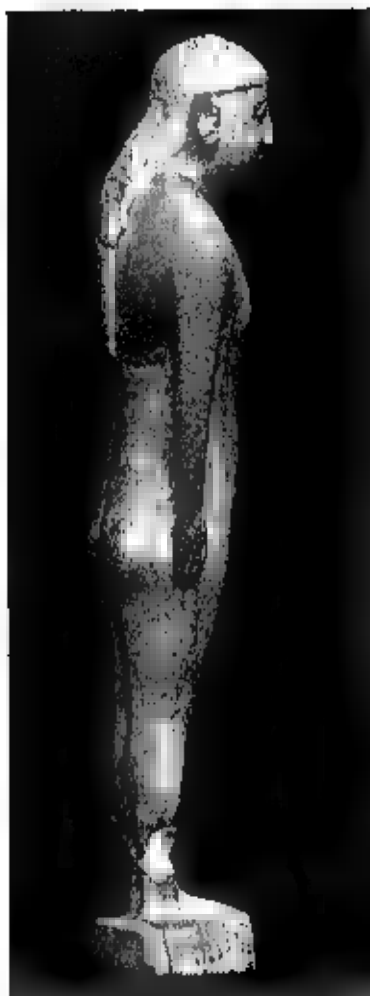
to be formed solely by repeated human re-occupation, and contained fifteen different layers of habitation. It had been abandoned after about 1500 B.C., perhaps among the troubles of the kingdom of Mitanni. Unfortunately we cannot yet identify this site by name with any known from historical records.

The topmost and latest level of settlement, lasting from perhaps 2000 B.C. to 1600 B.C., contained solidly built houses of Babylonian type. In one was an interesting room (perhaps a kiln) with a vaulted roof. Clay models of horses were found, which remind us of the Mitannian pursuit of horse-breeding. The pottery in this level included a highly polished black ware, and coarse ware painted with rectilinear patterns in browns or blacks (Pl. XXXII, no. 3). This pottery, rare but known, has been identified elsewhere as Hurrian, having been found in Iraq in circumstances which connect it with cuneiform documents of a Hurrian people at the ancient Nuzi. The confirmation of this connexion at Chager Bazar, the centre of an undoubtedly Hurrian district, is very valuable.

Levels II-IV contained well-built houses, underneath the floors of which were a surprising number of burials of small children. They contained plain or grey pottery of simple shapes.

The dwellings of Level V (3000-2500 B.C.) were much destroyed. But below them were rich graves, containing a bronze dagger, pins, a knife, and necklaces of quartz and silver beads, a remarkable seal-impression of a running hare, and fine examples of a burnished dark grey ware (Pl. XXXIII, no. 4) with incised and impressed patterns suggesting basketwork, found also at Nineveh. The silver beads and other metal objects show direct connexion of trade with Southern Mesopotamia, resembling closely objects from the Royal graves at Ur. A small piece of iron found in this level is of great interest, as being of so early a date, long before the Iron Age.

Previous to this, the hill had lain continuously deserted, since the end of the rich prehistoric civilization characterized by the fine series of hand-made pottery types called 'Tell Halaf' ware (Pl. XXXII, no. 3), and recently investigated by Mr Mallowan at Arpachiyah in Northern Iraq. This civilization, it is now clear, was typical of the Upper Habur, and was represented at Chager Bazar in sustained



1



2



3



4

XXXIV. 1, 2. AN ANATOLIAN IVORY. 3, 4. MINOAN
AND ETRUSCAN GEMS (2:1)

development almost from its beginning through a series of six habitation-levels—a period of prosperity in which the first use of metals was achieved. Metal-like shapes of both clay vases and stone celts suggest this; it is confirmed by the discovery in these levels of a small copper ingot. Other finds of importance from these levels include the earliest known cylinder seal (Pl. XXXIII, no. 1), a series of small amulets, and terracotta figures representing women wearing turbans and striped dresses seated on stools apparently in the process of childbirth (Pl. XXXIII, no. 3). They played, one supposes, some part in cults for promoting fertility.

Mixed with the earliest forms of 'Tall Halaf' ware in Level XIII was also found another early type of painted ware known from Samarra in Mesopotamia. Below this, again on virgin soil, was found the highly polished black pottery ornamented with white-filled incised markings, hitherto only known from Sakje-Gözü, NE. of Aleppo, and Ras Shamra, but resembling that from Knossos in Crete. It belongs to the end of the Stone Age.

Mr Mallowan has also presented a number of small antiquities collected by him in N. Syria. Foremost among them may be mentioned a steatite carving of an animal's head, modelled with quite unusual feeling. It would seem that this is to be identified as a work of art of the Hittite Empire.

R. D. BARNETT.

68. AN UNRECOGNIZED ANATOLIAN IVORY.

THE illustrations on Pl. XXXIV, 1 and 2, represent an ivory figure (B.M. 38185), 4½ inches high, without provenance, which has been in the Egyptian Department for many years. It represents a naked young woman standing with head slightly canted forward, the palms of her hands firmly plastered to her thighs, and feet closely together on a small rectangular plinth. She has a large head, of pointed 'Armenoid' type, which broadens between the ears; no eyebrows are indicated, but the round eyeballs are enclosed in naturalistically carved eyelids; in each case the upper and lower eyelids are separated at the corners. She has a small but puckered mouth, and a small chin and fleshy throat. In her ear is a small stud-like ear-ring. Her hair is cut horizontally above her forehead and falls

behind in a tress. There are many careful observations, uncommon in ancient oriental art, to be seen in the carving of the body, in the carefully scooped and undercut armpits, the triangular knee-caps, and the sensitive modelling of the shoulder-blades. The pubic triangle was inlaid with some different material, which has disappeared.

It is obvious from stance, poise, type, technique, and the whole canon of proportions, that this is no Egyptian object. On the contrary, the anthropological type, with the pointed head and fleshy nose, finds its best parallel among the Hittites who, as seen through Egyptian eyes, are illustrated on the reliefs of the battle of Kadesh at Abydos.¹ The fat chin was, one suspects, considered a mark of beauty among women in northern parts of the Near East, certainly in Mesopotamia where it is frequently shown. Further details, like the disproportionately large head, the fleshy nose, and eye outlined with raised eyelid, and the triangular knee-cap, find their best parallel on the sculptured gateway figure at the Hittite capital, Boghazkoi, in the art of which the same unstylized observation of musculature and modelling, and the same lightness of touch, is felt. The ear-stud is a usual ornament on Hittite sculpture at Yazilikaya.

Two details, the attention paid to the shoulder-blades, and the pig-tail, find parallels in early Assyrian sculpture and earlier Sumerian figures from Ashur in Assyria²; as is well known, the connexions of commerce, religion, literature, and art, were always strong between Anatolia and Assyria, and if this piece be indeed Anatolian it furnishes additional points of evidence of this contact. The type of a naked woman, a goddess or her votary, in this stiff position—as if ‘at attention’—is, furthermore, usual in this cultural area.

If, as it appears, this ivory is a piece of Anatolian carving of the last quarter of the 2nd millennium B.C., it attests the early existence in that country of a native school of ivory carvers, casual light on the later phases of which we catch in the allusion in Homer to the Lydian slave-woman, tinting ivories.³ There can be little doubt that it was in close touch with such a Lydian school that the Ephesus ivories

¹ Garstang, *Hittite Empire*, Pl. III.

² Schäfer and Andrae, *Die Kunst des alten Orients*, p. 480; Andrae, *Die archaischen Ishtar-Tempel in Assur*, p. 72, § 84 & n. 3.

³ *Iliad* IV, 141 f.

later were produced, and the present figure, in its lightness and freedom of touch and observation, will stand to them in a position of a worthy ancestress.

R. D. BARNETT.

69. MINOAN AND ETRUSCAN GEMS.

THE Department of Greek and Roman Antiquities has acquired a Minoan or Mycenaean lentoid seal-stone with a device which may represent an armed man, a military trophy, or a decorative display of weapons (Pl. XXXIV, no. 3). A large shield is surmounted by a helmet; two arms extended from the top of the shield each hold an upright sword; beneath each arm is a globular object ending in a bent tail. There is no attempt to represent the few parts of the person which would be visible in this panoply, but the swords are shown as if they were held by their hilts, each with a round pommel below the line of the hand. Also, beneath the lower rim of the shield are two small strokes indicating feet; it looks, therefore, as though the figure were actually a man. The shield is normal. The helmet is the usual conical cap, but without cheek-guards or chin-strap, and with a crest of two strongly curved pieces which are probably not meant for plumes, but for boar's tusks. The helmet itself does not show the serried rows of teeth that fenced the helmet of Odysseus (*Iliad*, K. 263), such as appear on gems and ivories and have actually been found in tombs, but it is composed of horizontal bands. The helmet painted on the funerary vase from a tomb at Knossos bears similar plain bands (Evans in *Archaeologia* LXV, p. 27). Most elaborate of Minoan helmets is the one cut on a lentoid gem from the Vapheio tomb (Tsountas, *Arch. Eph.*, 1889, pl. X, 37). It has rows of teeth, turned-up cheek-guards, a large pair of ram's horns on the sides, and on top a pair of slender plumes or tusks like ours. The small carved pair of horns, which is mounted as a finial on the helmet from a Mycenae tomb (Wace in *Archaeologia* LXXXII, pl. xxxviii), is probably a reminiscence of real tusks. The only distinctive feature of the swords is the round pommel. The two objects below the arms are not easily interpreted. The one on the right is obscured by breakage of the stone, but it was evidently identical with the other; they are the right size but the wrong shape for helmets, and I cannot

suggest what they may be. The stone is amethyst, a hard and brittle material which indicates an early period rather than a late one; amethyst beads were popular in the Middle Kingdom in Egypt, and are common in the corresponding Middle Minoan periods in Crete. The style and cutting of the design are good and strong though summary, and the round pommels of the swords, if not a convention of gem-engraving, are an early type. The gem may go back as far as M.M. III, in the seventeenth century B.C., but it is not possible to date it accurately.

The impression illustrated in Pl. XXXIV, 4 is from a recently acquired Etruscan scarab. It represents a maenad holding a thyrsus and a kid, and gyrating so rapidly that her skirt flies out to the full circle of its hem. The stone is sard, the beetle well cut, with the usual beading around its base. The English history of the gem is that it was bought in 1883 from an antiquary in Florence, who said that it had belonged to the collection of Count Fanelli of Perugia. The unusual feature of the design is the whirling skirt. The maenad herself is the type of the red-figure vases; the fine lines of her chiton attempt the voluminous effect of drapery like Makron's, but the work belongs to the end of the fifth century. If the postures of dancers on Greek vases are analysed it will be found that many or even most of them are represented in the act of turning, and it is remarkable, therefore, that sustained rotation is not more often indicated as it is here by a fully extended skirt. There seems in fact to be only one other figure quite comparable with this, a *kalathiskos* dancer in the festival of the Karneia represented on the crater from Ceglie at Taranto (Wuilleumier in *Rev. Arch.*, 1933, ii, p. 7; Rizzo, *Thiasos*, fig. 27). The vase is nearly contemporary with the gem, about 410 B.C.

E. J. FORSDYKE.

70. THE BARNETT COLLECTION OF PRE-CONQUEST COINS.

THE Department of Coins has been considerably enriched by the valuable collection of English coins bequeathed by the late Mr T. G. Barnett of Birmingham. The collection covers the period to the Norman conquest, a period when the coinage is peculiarly



XXXV. COINS FROM THE T. G. BARNETT BEQUEST

valuable in supplementing history and corroborating tradition. The first part of the bequest is a very fine series of coins of the Ancient Britons. The types of these are taken from the stater of Philip of Macedon, the great gold currency of the ancient world—or rather from Gaulish copies of the original (Pl. XXXV, 1). The bequest includes a series of the earlier uninscribed coins (Pl. XXXV, 2, 3) which on the evidence of find-spots it is sometimes possible to allocate to certain tribes (Pl. XXXV, 9, Iceni; 10, Brigantes). Under Roman influence inscriptions began to appear on these coins towards the beginning of the Christian era and the types are in many cases original. The coins are well executed and reveal a high level of culture, with ability to exploit the native gold mines. Among the more notable pieces of historical interest in the Barnett Collection are a fine series of coins of Tasciovanus (Pl. XXXV, 6, 7) and his son Cunobelinus (8), whose mention by Geoffrey of Monmouth is the only literary reference to these rulers; these were struck at St Albans (Verulamium) and Colchester as the mint names show; of Eppillus (Pl. XXXV, 11) who ruled in Kent and of his brothers Tincommius and Verica (Pl. XXXV, 4), of Dubnovellaunus (5), who is mentioned in the Ancyra inscription of Augustus; of Addedomaros who ruled in East Anglia and others only known from their coins. The inscriptions, sometimes with patronymics, and the provenance of these coins have enabled us to reconstruct the dynasties of southern England in the first century A.D.

The next series to be noted is over a hundred coins of the two British emperors Carausius, including several of the very rare silver pieces (Pl. XXXV, 12, 13), and his murderer and successor Allectus (14), under whom Britain was independent until the re-conquest by Constantius Chlorus.

English coinage proper begins with the sceats of the early Saxons, in origin anonymous gold and silver copies of Roman (Pl. XXXV, 19) and Merovingian coins. These are well represented in the Barnett Collection and show among their types fine specimens of the dragons and other strange beasts evolved by the fancy of the engraver (20, 21). The last part of the main collection consists of some 500 silver pennies of various Anglo-Saxon kingdoms. These begin with

a series of Mercia, including fine portrait coins of Offa (Pl. XXXVI, 1) of workmanship unrivalled till the reign of Henry VII, and the still rarer portrait coin of his queen Cynethryth (2), the only queen to appear on coins till Mary Tudor; next we have a series of coins of the Archbishops of Canterbury beginning with the joint issue of Offa and Aethelheard (4) and ending with Plegmund (5), the friend of Alfred and last archbishop to issue coins in his own name; the archiepiscopal mint, however, continued till the time of Henry VIII. The early archbishops of York (Pl. XXXVI, 10, Wulfhere, the last to strike in his own name) are also represented. There is a very fine series of coins of the English (Aelfwald, Pl. XXXVI, 7) and Danish (Cnut, 8, Anlaf, 9, obverse raven) kings of Northumbria; the former are the so-called stycas, the last copper coinage to be issued in England till the reign of Charles II. The kingdoms of Kent (Cuthred, Pl. XXXVI, 3) and East Anglia are well represented, as are the Danish coins of East Anglia in the name of St Edmund (6), and the Norse coins of Northumbria in the name of St Peter of York (11). The rise of Wessex (Aethelbearht, Pl. XXXVI, 12) is well illustrated, and we see the increasing importance of London as a mint from the time of Alfred (13); Canterbury had hitherto been the principal mint. The later Wessex coins show an increasing number of mints—illustrating the reconquest from the Danes—which in the tenth century increased to over eighty. Among the Wessex coins we may note very fine specimens of the coins of Edward the Elder, with types of a Saxon 'burg' (Pl. XXXVI, 14), a floral design (15), and of Aethelstan, with reverse a tower (16). The later coins are of little artistic interest, but their reverse inscriptions are important (Cnut, Pl. XXXVI, 17; Harold II, 18). They include historically interesting coins of the united kingdom of England. Aethelstan's conquests are commemorated in his title *Rex totius Britanniae*, which replaces his earlier *Rex Saxonum*. The importance of the later coinage consists in the variety of its types and the number of mints and moneyers, to which the Barnett Collection adds many.

The historical value of the Anglo-Saxon coinage lies in the fact that it records rulers otherwise unknown, illustrates by its mints the rise and fall of kingdoms, and particularly well illustrates the struggle



XXXVI. COINS FROM THE T. G. BARNETT BEQUEST



8

XXXVII. 1-7, GREEK AND ROMAN COINS
8, G. C. BROOKE MEMORIAL GIFT

with the Vikings and Danes. The mints supply evidence of distribution of population in these times and the forms of their names are important for the study of place-names. The names of moneyers, Saxon, English, Norse, and Frankish, are of interest for the history of the settlements. Occasional peculiarities of dialect are also revealed.

In addition to the early English series Mr Barnett had a very fine series of the various siege-moneys struck in England and Ireland during the Civil War; all the English mints are represented and the Irish series is a remarkably fine one (Pl. XXXVI, 19, Pontefract; 20, Colchester; 21, Beeston Castle).

Another interesting little special collection bequeathed to the Museum by Mr Barnett illustrates the spread of Christian influence on Roman coinage in the fourth and later centuries (Pl. XXXV, 15, Magnentius; 16, Gratian; 17, 18, Honorius). J. ALLAN.

71. GREEK COINS.

THE Department of Coins and Medals has received two gifts of Greek coins. The first, presented by Sir George Hill, K.C.B., consists of four silver and twelve bronze coins of Carthage and other North African mints, of which two are illustrated on Pl. XXXVII, nos. 1 and 2. The head which both present is probably that of the great nature goddess of Carthage, Tanit Pene Baal (Tanit the Face of Baal), though so hellenized that it might equally well represent a Demeter. The reverses give us characteristic and spirited representations of the North African horse, which, on the coins at least, appears to fill the place of a city-badge. No. 1 was issued shortly after the First Punic War; no. 2 not long before the destruction of the city in 146 B.C.

One electrum, fifty-one silver, and four bronze Greek coins and five silver and four bronze Roman coins have also been presented by Mr E. S. G. Robinson, F.S.A. Among the Greek coins may be mentioned a lot of forty silver tetradrachms selected from a hoard unearthed in Mesopotamia during the Great War. The hoard, which must have been buried in the first quarter of the second century before Christ, contained coins not only of the kings of Syria

(Pl. XXXVII, nos. 4-5, Antiochus III) but also, in large numbers, coins struck in the name of Alexander the Great, of Lysimachus, king of Thrace (Pl. XXXVII, no. 3), and also of the Pergamene dynasty. Its cosmopolitan nature is an interesting illustration of the breakdown of the old barriers and of the wide-ranging movement which characterizes the Hellenistic age. The tetradrachm of Lysimachus illustrated (no. 3) bears the idealized head of Alexander the Great (as the son of Ammon with the ram's horn) and a seated figure of Athena on the reverse which is of interest as the prototype, through Roman coins, of our Britannia. The tetradrachms of Antiochus III show an earlier and later portrait of that monarch and the peculiar Seleucid type of Apollo seated on the omphalos. After the hoard the rare bronze coin (Pl. XXXVII, no. 6) with the head of Zeus, the thunderbolt, and the legend *Ολυμπος* is of considerable interest. Though hitherto unidentified it seems to belong to the little town of Olympe in Illyricum. Among the Roman coins are five of the earliest issues which were made before the introduction of the denarius in the second century A.C., and which still strongly reflect the Greek sources from which they derive. The one chosen for illustration (Pl. XXXVII, no. 7) has a head in a skin helmet with griffin crest, perhaps Diana, and a figure of Victory with wreath and palm on the reverse. It belongs to a long series each variety of which bears a running number, the exact significance of which at present escapes us. The number on this specimen is HH (= 31).

J. ALLAN.

72. THE BROOKE MEMORIAL GIFT.

AN important and valuable medieval English coin has been presented to the Department of Coins and Medals by his friends as a memorial to the late Dr G. C. Brooke, Deputy Keeper of the Department. This is a gold noble of Edward IV, with the rose mint-mark, the early or heavy issue made for a brief period before the institution of the ryal or rose-noble with which this king replaced the noble. Only two other specimens of this coin are known to exist, one of which is already in the Museum. The Brooke Memorial coin differs from these in many details. This is the most important single

coin added to the English series for many years and is a singularly appropriate memorial to one who had done so much for the study of medieval English coins (Pl. XXXVII, no. 8).
J. ALLAN.

73. RARE ENGLISH MEDALS.

THE Department of Coins and Medals has purchased three very rare English medals of the period of the Revolution. The first is the extremely rare variety by the medallist Daniel Warou of the medal of 1688 by George Bower of the Seven Bishops, having on the obverse Archbishop Sancroft and on the reverse the busts of the six imprisoned bishops arranged round that of the Bishop of London. The second piece is one of the rarest of French medals, that struck by Louis XIV on his reception in 1688 of the exiled James II, obverse bust of Louis XIV and reverse the inscription: OB REGEM REGINAM ET PRINCIPEM MAGNAE BRITANNIAE SERVATOS. The third is a medal struck in 1690 when William III went over to Ireland in spite of the appeals of the Dutch that he should come to Holland to attend to affairs there. William is represented as a unicorn galloping over suppliant frogs (the Dutch), and the motto is NON METAM ABJECTA MORANTVR.

J. ALLAN.

74. COINS OF THE SULTANS OF KILWA.

THROUGH the generosity of Mr Norman King, C.M.G., H.B.M. Consul General at Barcelona, and of Mr A. S. Last, the Department of Coins and Medals has been presented with representative selections from two hoards of bronze coins of the medieval Arab dynasty of Kilwa discovered in East Africa; the former, from the island of Mafia; the latter, from Zanzibar. The importance of these coins lies in the fact that they yield the names of nine rulers of the dynasty that flourished there until the arrival of the Portuguese in the beginning of the sixteenth century. For the history of the Sultans of Kilwa our sole sources, up to the present, have been (a) the Portuguese account preserved in the *Asia de Joam de Barros* (Lisbon, 1552-3, I, viii, cap. iv ff.), which is based on a lost *Chronica dos Reis de Quiloa*; and (b) a modern but apparently unique Arabic

manuscript (*Kitāb al-Sulwa fī Akhbār Kilwa*) in the British Museum [Or. 2666], which was edited with a résumé in the *Journal of the Royal Asiatic Society* (1895, pp. 385-430). The numismatic evidence, furnished by these two hoards, supplements and substantiates these two literary sources in a most valuable way. J. WALKER.

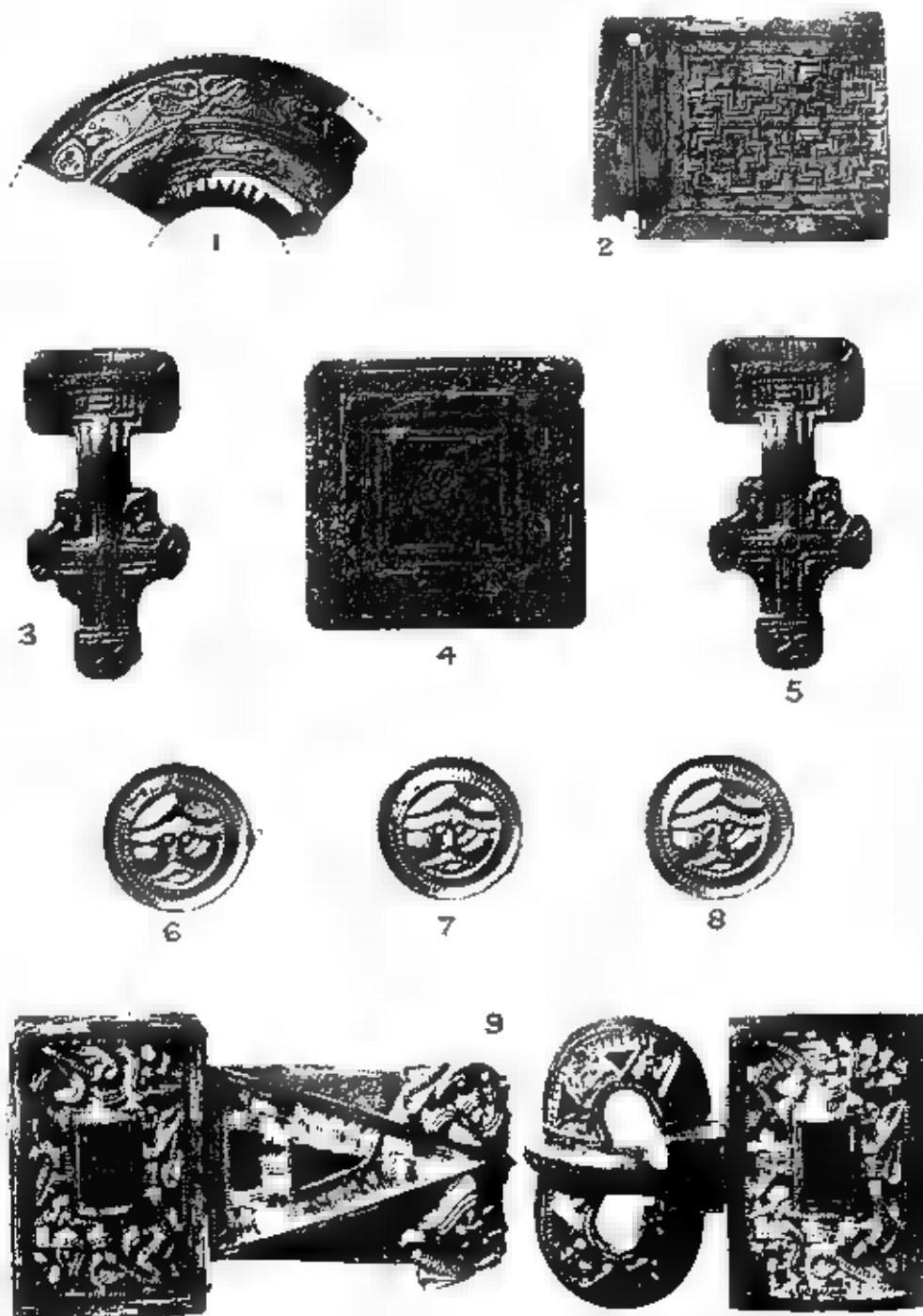
75. TWO SÈVRES PORCELAIN VASES.

BY the generous bequest of Mr Charles B. O. Clarke the scanty collection of Sèvres porcelain in the Museum has received an addition of the utmost importance. Tribute should also be paid to the public spirit of Mr Clarke's sister, Miss Grace Frances Clarke, who generously waived her life interest in favour of the Museum. The bequest takes the form of two vases of the shape known as *Vase C*, which originated in 1780 (see Pl. XXXVIII). They have a ground of *bleu de roi* adorned with the so-called 'jewelled decoration' of applied enamels, the latter an innovation dating from 1780. Both have the mark of two interlaced L's, the cipher of Louis XV and Louis XVI; the vase shown on the right of the photograph has also the date-letters DD for 1781. The panel on the front of the left-hand vase is adapted from an engraving by Le Mire after Eisen in the 1772 edition of Montesquieu's *Temple de Gnide*; the scene depicted shows the narrator being visited in a dream by the second of the Graces. The corresponding panel on the other vase is adapted from an engraving by Simonet after Monnet in the second volume of the Paris edition of Ovid's *Metamorphoses*, which was published in 1768; it is there entitled 'Leucothoé, charmée de la beauté d'Apollon, se laisse vaincre sans résistance'. The panels on the reverse show garden scenes with pastoral and amatory trophies; in one are billing doves, a lamb, a set of bagpipes and a shepherd's crook, in the other a distaff and a basket of roses. It is quite exceptional to find 'jewelled decoration' on genuine pieces of larger size than cups and saucers; of the rare examples known may be mentioned a set of three vases in the Wallace Collection, also bearing the date 1781 and decorated with figure-subjects from the *Metamorphoses* and garden scenes. WILLIAM KING.

H. 12.5 inches.



XXXVIII. TWO SEVRES PORCELAIN VASES



XXXIX. JUTISH JEWELLERY FROM HOWLETT'S IN KENT

76. LAMBETH DELFT BUST OF CHARLES I.

THROUGH the generosity of Sir Bernard Eckstein, Bt., the Museum has acquired a rare example of Lambeth delft in the shape of a bust of a bearded man, painted in blue and turquoise-green. In front of the plinth are the letters E C and the date 1679. The same combination of blue and turquoise-green is found on two specimens of Lambeth figure-sculpture in the Fitzwilliam Museum at Cambridge, a pipe-smoker dated 1675 and a standing lady dated 1679; see Bernard Rackham, *Catalogue of the Glaisher Collection*, nos. 1433 and 1437, pl. 101 A and B. By 1679 the style of the hair-dressing, beard and lace collar depicted on the bust would have been completely out of date, and the object is doubtless a commemorative representation of Charles I. In composition it closely resembles the central figure in the triple portrait of Van Dyck at Windsor, and it is a tempting conjecture that we have here an earthenware reproduction of the marble bust by Bernini, for which the Van Dyck painting served as a model and which is believed to have perished in the fire at Whitehall in 1697. Our knowledge of the nature of the Bernini bust is, however, too slight to warrant this possibility as being anything more than a guess; Sir Lionel Cust's theory, expressed in the *Burlington Magazine*, March 1909, Vol. XIV, p. 340, that the engraving in this Museum (Cracherode Collection, P. 2-11) represents the lost bust appears to be unsupported by evidence. No satisfactory conjecture as to the significance of the letters E C on the plinth of the Lambeth figure has as yet been made.

WILLIAM KING.

H. 7.5 inches.

77. JUTISH FINDS IN KENT.

PART of the Anglo-Saxon series collected from interments in Howletts gravel-pit near Bekesbourne, Kent, has been acquired from Mr A. E. Relph, F.S.A., and includes the exceptional girdle-mounts seen in the Dark Ages Exhibition at the Burlington Fine Arts Club in 1930 (see *Catalogue*, Pl. V, C. 10). Illustrations of some of the objects are given on Pl. XXXIX. The buckle with oblong plate has a counterplate with a similar oblong and a triangular

plate, with animal pattern flanking the apex, the whole richly gilt and set with garnet slabs, in the style of the late sixth century (Fig. 9). A complete grave-group consists of three 'button' brooches with human faces within, heavily gilt (Figs. 6-8); a pair of small square-headed brooches (Figs. 3, 5) with cruciform pattern on the foot (like de Baye's *Industrial Arts*, Pl. VII, no. 2 from Chessell Down, Isle of Wight, also a Jutish area); and an oblong bronze plate, used as a brooch (Fig. 4), with quadruple and running spirals engraved within silver borders. Among Jutish types the quoit-shaped brooch is a rarity (*Anglo-Saxon Guide*, figs. 58, 59), and a fragment from Howletts gives a diameter of 2.8 inches (Fig. 1). It is gilt and engraved in two zones with well-drawn animals and masks, one of the birds modelled in the round being still attached to the front near the opening for the pin-point. Another buckle-plate has a pale green patina and includes a panel of fret-pattern (Fig. 2). Objects of iron comprise a bridle-bit, three buckles with rings of enamel on the oblong plates, and a battle-axe with inlay of metals on the shaft-hole. The site is three miles east of Canterbury and yielded to Captain Lewis Moysey a number of contemporary specimens of different types, all characteristic of the Jutes in England: several are figured in *Proc. Soc. Antiq.*, XXX, 104, &c. His chief interest in the pit was, however, geological, and several palaeoliths were included in his collection from the gravel which lies about 80 feet O.D., or 60 feet above the neighbouring Nailbourne. This collection was given to the Museum by his widow in 1918.

REGINALD A. SMITH.

78. A WOODEN HOUSE-POST FROM THE ADMIRALTY ISLANDS.

THE Trustees of the Christy Collection have presented to the British Museum a carved wooden house-post from the Admiralty Islands (Pl. XL). This post, which is cut from the solid, shows a male human figure, probably ancestral, supported at the back by an inverted crocodile-like monster, on a pedestal with irregular steps (total height 5 feet 8 inches). Posts of this kind were placed at the entrance to bachelors' houses, and were also used as steps giving



XL. HOUSE-POST FROM THE ADMIRALTY ISLANDS

access to pile-dwellings on land in the Admiralty Islands.¹ Apart from the fact that the specimen is a very good example of Melanesian art, it is interesting in so far as the peculiar form of support bears a very close resemblance to certain ceremonial posts in the Museum collections coming from regions as far separated as the Hervey Islands and the Araucanian region of South America.

T. A. J.

79. ORIENTAL MANUSCRIPTS.

THE Department of Oriental Printed Books and Manuscripts has recently enriched its collections by acquiring a considerable number of Arabic, Persian, and Turkish manuscripts, of which the following are most deserving of special mention.

1. Foremost among the Arabic manuscripts are two products of the Eastern Christian Church, which are of especial value to theologians and to palaeographers. One of these is a *Synaxarium*, containing the calendar of the Church with a life of a saint or martyr attached to the notice of each day. It is written in fine Naskhī script of the eleventh century on vellum folios measuring 10½ inches by 7½ inches; of these there are 107, which are supplemented by 12 paper folios of the thirteenth century. The beginning and end are missing: the book starts on the 4th day of Ailūl and breaks off at the 27th of Aiyār. The second volume is a copious exposition of the Gospel of St Matthew, extending from chap. I to chap. XII, and comprising forty-four explanations of the text with a homily following each explanation. It is likewise written on vellum, in a good Naskhī of the twelfth century, with some supplements on paper, probably of the sixteenth century; and it measures 10½ inches by 7½ inches, with the thickness of 6 inches.

Next comes a fine copy of the *Bahr al-fawā'id*, a very rare commentary by the famous Kātibī (Najm al-Dīn 'Alī ibn 'Umar al-Kazwīnī) upon his own manual of philosophy, the 'Ain al-ḳawā'id. It measures 8½ inches by 4½ inches, and was written in A.H. 680 (A.D. 1281), only five years after Kātibī's death.

¹ *Ergebnisse der Südsee-Expedition, 1908-1910, II. A.3., Admiralitäts-Inseln*, by H. Nevermann. Hamburg, 1934, P. 259 and Pl. 23, fig. 2.

Another acquisition is a copy of *al-Taḍkār fī afḍal il-ʿadkār*, by Muḥammad b. Aḥmad b. Abī Bakr Ibn Farāḥ al-Anṣārī of Cordova (obit A.D. 1272, or possibly in 1269), which seems to be unique. The theme is the Qurʾān, and the author expounds at considerable length, in 40 *bābs*, the manner of its revelation, its miraculous nature, its literary beauty, its power to confer spiritual benefit upon readers, and the proper mode of reciting it. The manuscript measures 10 $\frac{3}{4}$ inches by 7 $\frac{1}{2}$ inches, and is written in a good Naskhī hand of the fourteenth century.

To this work is attached a little sheaf of five tracts, written by the same scribe, in the same format. The most important of them are (1) *al-Kalimāt al-muḥimmah*, an essay 18 pages in length by Jamāl al-Dīn ʿAbd al-Raḥīm al-Isnawī, on the legal question of the proper treatment of their non-Muslim subjects by Muslim rulers, and (2) an extract, 10 pages long, from *al-Muʾānasah fī ḥusn il-mujālasah*, by an author whose name, written without dots, may be read as either 'al-Jazīrī' or 'al-Ḥarīrī', and describing in apocalyptic style the end of the world. The latter work, which also is unique, and from the theological standpoint valuable, is ascribed to Kaʿb al-Aḥbār, the famous Jewish theologian who is reputed to have instructed the Prophet Muḥammad on many matters, and it is said to have been discovered by him among the writings of the Prophet Daniel!

Two other Arabic manuscripts call for notice. By a curious coincidence both of them are biographical notices of eminent professors of the Mālikī school of jurisprudence, and both are African. One is a fine but unfortunately imperfect copy of the *Kitāb al-Madārik* by the famous Abu ʿl-Faḍl ʿIyāḍ ibn Mūsā al-Yaḥṣubī (A.D. 1083–1149), who is commonly known as 'Qāḍī ʿIyāḍ' from the fact that he held judicial office in Cordova and Granada. It contains 121 folios, written in a good Maghribī hand of perhaps the fifteenth century, and measures 10 $\frac{3}{4}$ inches by 7 $\frac{1}{2}$ inches. The other volume comprises the *Nail al-Ibtihāj bi-Taṭrīḥ il-Dībāj*, composed in A.D. 1596 by Aḥmad Bābā ibn Aḥmad al-Tunbuktī (obit A.D. 1626). It is a large folio, 12 inches by 8 $\frac{1}{2}$ inches, in Maghribī script, and was copied in A.D. 1701.

2. Of Persian manuscripts two may be noticed. One is a good old copy of the *Dīwān* of 'Shams i Tabrīz', i.e. the famous mystic poet Jalāl ul-Dīn Rūmī, which probably dates from the fifteenth century, and measures $8\frac{1}{2}$ inches by $6\frac{1}{2}$ inches. The other is the fourteenth and last volume of the *Būstān i Khayāl*, or 'Garden of Imagination', a cycle of romantic stories of what the late Dr Rieu calls 'the endless and rather monotonous adventures of three imaginary heroes, and of a host of equally fictitious personages belonging to the Jins and Peris, as well as to mankind' (*Catal. of Persian MSS.*, II, p. 770). These tales are the composition of Muḥammad Taḳī al-Ja'farī al-Husainī, surnamed Khayāl. A complete set of them seems to be nowhere extant. The present volume, of the respectable bulk of $15\frac{1}{2}$ inches by $8\frac{1}{2}$ inches, ends with a colophon dated in Muḥarram of, apparently, the year 1200 A.H. (A.D. 1785); actually the number is written as 120, but the intention seems clear, for Khayāl died in A.H. 1173 (A.D. 1759), and the script is of the eighteenth century.

3. Next may be mentioned a group of volumes of Turkish poetry. They comprise three *Dīwāns*, viz. those of Khayālī, Vajihī, and Nauras i Qadīm, and a *Maulid i Nabī* or poem on the nativity of the Prophet Muḥammad by Shams ul-Dīn Aḥmad ibn Muḥammad al-Sīwāsī. Khayālī Bey, who died in 1556, was reputed to be one of the leading poets of his day: Kīnālī-zādah praises him for the purity and correctness of his style, and his *Dīwān* is said to have been much studied by Sultān Sulaimān.¹ The manuscript is elegantly written by a scribe of the seventeenth century in diagonal lines on sheets of variously coloured paper, measuring $8\frac{1}{2}$ inches by $4\frac{1}{2}$ inches. Of Vajihī nothing seems to be known; his manuscript is of the eighteenth century and measures 8 inches by $4\frac{1}{2}$ inches. Nauras i Qadīm (the literary name of 'Abd ul-Razzāk al-Kirkūkī) was a well-known poet of the eighteenth century, and his tragic history is narrated by Gibb;² his manuscript, which is $8\frac{1}{2}$ inches by $6\frac{1}{2}$ inches, bears the date A.H. 1246 (A.D. 1830-1). The *Maulid* is dated A.H. 988 (A.D. 1580), and its size is 8 inches by 5 inches.

¹ See Gibb, *History of Ottoman Poetry*, III, pp. 62 ff.

² *H.O.P.*, IV, pp. 134 ff.

4. Last may be recorded ■ Syriac Christian manuscript, presented by Mr R. W. Urquhart, H.B.M. Consul in Tabriz. This is a copy (unfortunately imperfect at the beginning and end) of the *Gazzā* or Thesaurus, a liturgical compilation of the Nestorian Church comprising the services for all the festivals of the year, Sundays excepted, with anthems, hymns, collects, and special services for commemorating particular persons. It seems to have been copied in the nineteenth century, and measures 17½ inches by 12 inches.

L. D. BARNETT.

80. OTHER ACQUISITIONS.

BRITISH AND MEDIEVAL ANTIQUITIES.

CHERT and quartzite implements from the Libyan Desert. *Presented by Mr W. B. Kennedy Shaw.*

Microlithic implements and cores from Jutland. *Presented by Mr C. D. Vebaek.*

Microlithic implements and cores from sites in Central India. *Presented by Major D. H. Gordon.*

Series of flint implements from Surrey, collected by Mr W. Wright; a lead sealing with Byzantine monogram and a lead fragment with a king in relief, late fourth century. *Presented by Dr C. Davies Sherborn.*

Large-scale plan of Avebury, showing the excavations conducted for the British Association. *Presented by Mr St George Gray.*

Early Iron Age clay loom-weight and cast of another, from Badwell Ash, Suffolk. *Presented by the Ipswich Museum.*

Roman antiquities of metal, pottery, leather, and wood, found during the re-building of the Bank. *Presented by the Governor and Company of the Bank of England.*

Complete Roman steelyard from the Walbrook. *Purchased.*

Pewter model of a fish platter, and hand holding fish from a statuette, found on a Roman site at Alcester, Warwickshire. *Presented by Mr B. W. Davies.*

Gold bracteate from Anglo-Saxon cemetery, Market Overton, Rutland, about A.D. 500. *On permanent loan from Oakham School, per Mr W. L. Sargent.*

Square-headed Anglo-Saxon brooch found near Laceby, Lincs. *Presented by Miss L. Greenfield and Mr C. Cammack.*

Enamelled brooch with cruciform design from Ixworth, Suffolk. *Purchased.*

Pottery fragments from a Dark Ages fort at Larriban Point, co. Antrim. *Presented by the Belfast Municipal Museum.*

Bronze ring-headed pin from Kilmore Palace, co. Cavan. *Purchased.*

Bronze seal-die with Adoration of the Magi, seventeenth century, from Crete. *Presented by Mrs Gloster.*

Hunting knife in decorated sheath, about 1700. *Presented by Mr E. F. Miller.*

COINS AND MEDALS.

Ten Greek bronze coins of mints in Syria and Palestine. *Presented by Mr E. S. Lamplough.*

The St Hilaire Medal of the Société Nationale d'Acclimatation de France awarded to the donor in 1929. *Presented by Dr C. Tate Regan, F.R.S.*

Nine gold and seven silver medieval coins, chiefly of Central Asia. *Presented by Mr John Reddie.*

A collection of 111 English coin weights and 69 miscellaneous coins. *Bequeathed by the late Mr J. Jennings.*

Fourteen bronze Papal Medals from the late Professor Edmund Gardner's Collection. *Presented by Mrs Edmund Gardner.*

Two silver and one bronze anniversary medals of the Boston Numismatic Society. *Presented by Mr Shepard Pond.*

ETHNOGRAPHY.

A seed-belt with birds' wings attached, from the Perené or Chanchamayu Indians, Peru. *Presented by Miss Gubbins.*

An ethnographical series from the Lakher tribe, Burma.

An ethnographical series from the Gold Coast. *Presented by Capt. R. P. Wild, M.C.*

Six stone axes, from the Cameroons under British Mandate. *Presented by Mr R. Newton.*

A triple set of divining 'bones' formerly in the possession of a witch-doctor of the Vakaranga tribe, S. Rhodesia. They were used to establish the guilt of the chief, Chirama, for shortage of rain in 1925, and he was consequently killed. *Presented by Mr H. N. Watters.*

A series of ethnographical specimens from Indonesia, Dutch New Guinea and the Upper Amazon; collected by Alfred Russel Wallace, O.M., in 1848-52 (Amazon) and 1859 (Indonesia). Some of these are illustrated in Wallace's *Travels on the Amazon* and *The Malay Archipelago*. *Presented by Mr W. G. Wallace and Miss Wallace.*

A series of seven stone spear-heads and two kangaroo bones for flaking them, from the Worora tribe, near Port George IV, Kimberley District, N. Australia. *Presented by Mrs B. B. Grey.*

Finely flaked obsidian knife, of exceptional size, found in the sandy bed of the Rouge River, near Gold Hill, Oregon, U.S.A. *Presented by Mr W. A. Phillips.*

Ethnographical series from the Wabena and Wambunga of the Ulanga Valley, a honey-hunter's outfit from the Wangindo of Kiberege District, and various children's models; all from Tanganyika Territory. *Presented by Mrs G. M. Culwick.*

A series of stone implements from Galibi Point, Moroni River, Dutch Guiana. *Presented by Mr R. N. Savory.*

Carved wooden figure of a demon (Sasabonsam) and two mythical animals (Sasamoa); a brass vessel, two ceremonial loin-cloths, two pottery funerary vases, painted pottery, and other objects from the Gold Coast. *Presented by Capt. R. P. Wild, M.C.*

A series of neolithic stone implements, grinding stones, and pottery, from the Wady Hawa region, Anglo-Egyptian Sudan. *Presented by Mr W. B. Kennedy Shaw.*

A sandstone figure of a man carrying a satchel slung on his back, from Costa Rica.

A large ethnographical series from the Somali and other tribes in Italian Somaliland. Collected by the donors in 1934-5. *Presented by Major P. H. G. Powell-Cotton and Miss Powell-Cotton.*

A large ethnographical series from West Africa, mainly Nigeria and the Gold Coast. *Presented by the United Africa Co., Ltd.*

A pottery fragment, similar to others from Collingwood Bay, used as

a charm at Goodenough Bay, New Guinea. *Presented by the Rev. C. W. Light.*

A series of potsherds excavated from an ancient entrenched site near Abodum, and stone implements from various sites, Gold Coast. *Presented by the Director of the Geological Survey of the Gold Coast.*

An archaeological series, mainly of pottery, from Barbaret and Helene Islands, Republic of Honduras. *Presented by Mr G. G. Heye.*

Fragment of an ancient petroglyph, representing a monitor lizard, from Yunta Springs, Eastern Flinders Range, South Australia; and three stone 'churinga', Arunta tribe, from Raparka, Central Australia. *Presented by Mr R. Bedford.*

GREEK AND ROMAN ANTIQUITIES.

A leather purse containing copper coins of the fourth and fifth centuries A.D. Probably from Hawara, Egypt. *Presented by Mr S. W. E. Pearce.*

A bronze strigil-handle stamped with the maker's name ΑΥΚΕΞ. Said to have come from Corinth; fifth century B.C.

Mycenaean pottery (nineteen fragments) excavated in the City of Akhenaten at Tel el-Amarna, 1935. *Presented by the Egypt Exploration Society.*

A large prehistoric vase with three spouts, of moulded and incised red pottery. From Cyprus. *Presented by Mrs E. L. Scott.*

MANUSCRIPTS (WESTERN).

Transcripts of Thaxted Parish Registers, 2 vols. Add. MSS. 43869, 43870. *Presented by Mr W. C. Wontner-Smith.*

Register of Names of the Ladies' National Silk Association, 1890, with signatures of members of the Royal Family. Add. MS. 43969. *Presented by the Silk Association of Great Britain and Ireland.*

'Some Aspects of the Comparative Study of Illuminated MSS.'; the Sandars Lectures, 1935, by E. G. Millar, D.Litt. Add. MS. 43971. *Presented by the lecturer in accordance with the terms of the Readership.*

Further letters of Arthur Moffatt Lang, supplementary to those in

Add. MSS. 43818-43825. Add. MS. 43973. *Presented by Mrs A. M. Lang.*

Rubbing of brass of Thomas Gascoign in Burgh Wallis church, co. York, 1554, made by Walter J. Kaye. Add. MS. 43974. *Presented by Mrs W. J. Kaye.*

Papers relating to the history of the Chiswick Press, 15 vols. Supplementary to Add. MSS. 41867-960. Add. MSS. 43975-89. *Presented by Mrs and the Misses Jacobi.*

Account of the Savery family of Totnes, co. Devon, by John Savery, of Shelstone, 1809. Add. MS. 44058. *Presented by the Kyancutta Museum, South Australia.*

'Reminiscences of Thirty-Five Years of My Life', by Sir Joseph Crowe. *Autograph.* Two volumes. Add. MSS. 44059, 44060. *Presented by his son, Mr Evan B. Crowe.*

Commonplace-book of Lancelot Ridley of Boulding, co. Salop, temp. Elizabeth, with additions to 1771. Add. MS. 44062. *Presented by Major J. B. Whitmore.*

Letter written [by Samuel Hart] from America, 1794. Add. MS. 44085 C. *Presented by Dr G. O. S. B. Brooke.*

Letters of H. Neele and J. Maddison Morton. Add. MS. 44085 E. *Presented by Mr Thomas Ollive Mabbott.*

Admission of George Grant as Burgess of Edinburgh, 1796. Add. MS. 44085 F. *Presented by Mr Thomas G. Winning, J.P.*

Three miscellaneous letters and a paper relating to the South Sea Company. Add. MS. 44085 I. *Presented by Mrs Arthur French.*

Letter of the Duke of Wellington, 1851. Add. MS. 44085 K. *Presented by Dr V. Dickinson.*

Two letters of Mrs Gibbon, 1692. Add. MS. 44085 L. *Presented by the Kyancutta Museum, S. Australia.*

Letter of Ignazio Hugford, painter, 1771. Add. MS. 44085 M. *Presented by Mr Edward Craig.*

Letter of Frank T. Bullen to Richard Strachan, c. 1897. Add. MS. 44085 N. *Presented by Mr L. R. M. Strachan.*

Letters of James Watt, John Rennie, John Smeaton, and Alexander Nimmo. Add. MS. 44085 O. *Presented by Rear-Admiral C. R. Wason, C.M.G., C.I.E.*

Letters of Sir W. S. Gilbert, Sir John Hare, Dame Madge Kendal, Sir George Frampton, and Jessie Ransome [Jessie Bond]. Add. MS. 44085 P. *Presented by Miss Rowland Grey.*

Letter of Leigh Hunt to Edward Williams, father of the donor. Add. MS. 44085 Q. *Presented by Mr J. Wheeler Williams.*

Four official letters to the Commandant of the Fort of Kinburn in S. Russia during the Crimean War, 1854-5. Add. MS. 44085 R. *Presented by Miss M. W. Weatherall.*

Two documents relating to the island of Tristan da Cunha. Add. MS. 44085 T. *Presented by the Rev. A. G. Partridge, M.B.E.*

Letter of Edith Cavell to a child, 1889. Add. MS. 44085 U. *Presented by the Rev. W. F. Delaval de Langdale.*

Grant by Ralph de Sudeley to William de Tracy of Toddington, co. Glouc., in exchange for Dercet [in Burton-Dassett, co. Warw.]; c. 1160, with seal. Add. Ch. 70879. *Presented by the beneficiaries under the Trust Estate of the late Hugh Andrews, through Mr G. Murray Andrews.*

Miscellaneous deeds relating to cos. Lincoln and York, thirteenth century and 1540-1661. Add. Ch. 70880-9. *Presented by Major J. B. Whitmore.*

Charter relating to Holwell in Highweek, co. Devon, 1599. Add. Ch. 70875. *Presented by Mr A. Reynell.*

Lease in Lindfield, co. Sussex, 1589. Add. Ch. 70878. *Presented by Miss M. W. Weatherall.*

ORIENTAL PRINTED BOOKS AND MANUSCRIPTS.

Chinese Printed Books.—1. A miniature copy of the Diamond Sūtra, formerly the property of Commissioner Yeh, and taken from him by Sir Harry Parkes in 1856. *Presented by Professor A. C. Moule.*

2. Six works, viz. (a) Shou shih t'ung k'ao, an encyclopaedia of agriculture; (b) Memorials to the Throne and other official writings by Ch'ên Pi; (c) Topography of Ts'ang-wu Hsien, i.e. Wuchow in Kwangsi; (d) Hsi tsang t'u k'ao, a survey of Tibet; (e) Hsing ch'uan pi yao, an itinerary up the Yangtse from Ichang to Pa-hsien, with illustrations; (f) Ku hsü chih, on Wenchow Island in Chinese literature. *Presented by Lady Hosie.*

3. Wên Miao ting ch'i p'u, a ritual of the Confucian Temple of Hunan Province. 8 vols. *Presented by Canon F. W. Galpin, F.S.A.*

Japanese Printed Books.—A Complete Catalogue of the Tibetan Buddhist Canon. 2 vols. Sendai, 1935. Fol. *Presented by the Tôhoku Imperial University, Sendai.*

4. Fo shuo ta pao fu mu ên ching, the apocryphal Sûtra on the Requital of Parents' Kindness. A folding volume printed from wooden blocks, with many woodcuts. Fifteenth century, or possibly earlier.

Arabic Manuscript.—A volume containing (1) 'Tawālī al-ta'sīs, a life of the Imām al-Shāfi'ī by Ibn Hajar al-'Asqalānī; (2) al-Khairāt al-hisān, life of the Imām Abū Ḥanīfah, by Ibn Hajar al-Haithamī; and (3) Tarjumat shaikh mashā'ikh il-islām il-Nawawī, life of the Imām al-Nawawī, by Muḥammad ibn 'Abd al-Raḥmān al-Sakhāwī. Copied A.H. 1133 (A.D. 1720-1). 8½ inches × 6½ inches. *Presented by the Clothworkers' Company.*

PRINTED BOOKS (WESTERN).

Historia da Pintura Brasileira. Por João Ribeiro Pinheiro. Rio de Janeiro, 1931. *Presented by the Author.*

The Holy Bible. London, 1682. In a contemporary decorated English binding. Formerly belonging to the Rev. Gilbert White of Selborne. *Presented by the Misses Martelli.*

Diálogos de la Montería. (Manuscrito de la Biblioteca del Palacio de Oriente.) Los publica por primera vez, con introducción, notas y apéndices, el Duque de Almazán. Barcelona, 1935. *Presented by the Duke of Almazán.*

Graf Hermann Keyserling: Darmstadt und Grossherzog Ernst Ludwig. Darmstadt [1928].—La Rivoluzione mondiale e la responsabilità dello spirito. Milano, 1935.—Der Weg zur Vollen- dung. Hft. 1-24. Darmstadt, 1920-35. *Presented by Count Hermann Keyserling.*

1785-1935. De Kweekschool voor de Zeevaart en de Stuurmans- kunst. Door J. C. M. Warnsinck. Haarlem, 1935. *Presented by the Vaderlandsch Fonds ter Anmoediging van 's Lands Zeedienst.*

English Heraldry, 1215-1930, grouped and arranged by George G. Napier. Edinburgh, 1935. *Presented by the Author.*

Hilfsbuch für den technischen Aussenhandel. Von Dr-Ing. E. Kurt Lubowsky. Ger., Eng., Fr., Span. Berlin, 1931. *Presented by the Author.*

Early Settlers of Rowley, Massachusetts. Compiled by George Brainard Blodgett, A.M. Revised, edited, and published by Amos Everett Jewett. Rowley, Mass., 1933. *Presented by Mr Amos Everett Jewett.*

Centenary of the Birth of Andrew Carnegie. The British Trusts and their work, with a Chapter on the American Foundations. Edinburgh, 1935. *Presented by the Carnegie United Kingdom Trustees.*

De Arnheemsche Boekverkoopers en Uitgevers Nijhoff. Geschiedenis en bibliographie. [By Wouter Nijhoff.] 's-Gravenhage, 1934. *Presented by the Author.*

The Twelfth Volume of the Wren Society, 1935. Miscellaneous designs and drawings by Sir Chr. Wren and others. Oxford, 1935. *Presented by the Wren Society.*

Nel Cinquantenario della Società Edison, 1884-1934. Cinquant'anni di evoluzione delle costruzioni idrauliche, dei motori primi, delle macchine e delle condutture elettriche.—Caratteri e sviluppo dell'industria elettrica nell'economia italiana.—Lo sviluppo dell'industria elettrica nel mondo.—Lo sviluppo della Società Edison e il progresso economico di Milano. 4 vols. Milano, 1934. *Presented by the Società Edison.*

The Singing Caravan. A Sufi tale. By Robert Vansittart. The Gregynog Press, Newtown, 1932. In a decorative binding designed by William MacCann and executed by George Fisher. *Presented by the Misses G. E. and M. S. Davies.*

The Ballard Collection of Oriental Rugs in the City Art Museum of St Louis. By Maurice S. Dimand. St Louis, 1935. *Presented by the City Art Museum, St Louis.*

Jerusalem Delivered. An heroic poem. Translated from the Italian of Torquato Tasso by James Denis Twinberrow. *An unpublished typewritten copy, presented by Mrs Twinberrow.*

PRINTS AND DRAWINGS.

Two etchings coloured by hand, English, early nineteenth century. *Presented by Dr T. O. Mabbott.*

Gerard van der Gucht, Ferdinand Kobell, Denis Calvart: Five drawings. *Presented by Mr J. Isaacs.*

I. R. and G. Cruikshank: Ten aquatints. *Presented by Mr George Younger.*

R. Dighton: A Heavy Fall of Snow (supplement to the Cannan Collection of Skating Prints). *Presented by Miss F. L. Cannan.*

Sir George Harvey, P.R.S.A.: Two pencil drawings. *Presented by Mr William Walker, A.R.E.*

Manuscript copy of an unpublished edition of Strutt's 'Biographical Dictionary of Engravers'. *Presented by Mr A. J. Toppin.*

Colette: 'La Naissance du Jour', with lithographs by Luc Albert Moreau. *Presented by Miss A. E. Mackay on behalf of a group of subscribers.*

Mariette Lydis (the Countess Govone): Two portrait drawings. *Presented by Mrs Alfred Tylor.*

J. C. Dollman, R.W.S.: Four water-colours. *Presented by Capt. J. G. Dollman.*

Henry Weston Keen: Thirteen lithographs, two lino-cuts, and one etching. *Presented by Miss V. M. Barnes through Mr Arnold Keen.*

Le Blond: Designs and colour proofs of two prints. *Presented by the National Picture Print Society (Mr Joseph H. Rylatt, Hon. Sec.).*

EXHIBITIONS

THE *Dafydd ap Gwilym Sexcentenary Exhibition*. The date of the birth, like that of the death, of Dafydd ap Gwilym, the greatest of Welsh medieval poets, is unknown. It is probable that he was born before rather than after 1330; but since there is no definite evidence and his 'floruit' was certainly in the middle years of the fourteenth century, the University of Wales decided to celebrate his sexcentenary in the year 1935. A special exhibition in honour of the event was arranged by the National Library of Wales; and it seemed an appropriate occasion to show a similar selection from the

rich store of Welsh manuscripts in the British Museum, with some additions from the Department of Printed Books.

Quite apart from the great intrinsic merits of his verse, Dafydd ap Gwilym is a figure of the first importance in the history of Welsh poetry. Though probably not the inventor of the *cywydd* metre, he was certainly the first to introduce it into the practice of the higher class of bards; and for two centuries after his time the metre which he thus raised to canonical rank was the medium for at least two-thirds of the bardic poetry. He was the first also to use the themes of love and nature, no longer, like some of his predecessors, as occasional interludes in his work, but as its main interests. The *cywydd* was further perfected by his successors, but none wrote it with the same freedom and flexibility as he; and he handled his favourite themes with a mastery unequalled by any of his imitators.

The scope of the exhibition was not limited to Dafydd ap Gwilym; the opportunity was taken to illustrate in some measure, from the resources of the Museum, the whole development of Welsh poetry, though Dafydd was made the centre, and later poets were of necessity treated very perfunctorily. Beginning with the famous passage in Harley MS. 3859 which mentions Talhaern Tat Aguen and 'Neirin and Taliessin and Bluchbard and Cian, who is called Gueinth Guaut', as the leading British poets of the sixth century, the early poetry and that of the period of the princes was illustrated from facsimiles, printed texts, and later transcripts (the Museum possesses none of the famous early manuscripts of Welsh poetry), with passages from the laws of Howel Dda relating to the poets, and some metrical and musical treatises. The portion of the exhibition devoted to Dafydd ap Gwilym began with a photograph of Peniarth MS. 190, probably the earliest manuscript of his poems, which was kindly supplied for the purpose by the National Library of Wales. This section included what appears to be the first printed edition of any complete poem by Dafydd, the first collected edition, as well as one at least of the manuscripts probably used in its compilation, and a draft of Owen Jones's preface to the volume. An engraving of the Abbey of Strata Florida, the reputed burial-place of the poet, concluded the section. Specimens of the work of a few among the lead-

ing figures of later Welsh poetry, and illustrations of the activity of that circle of poets and antiquaries (centred in the Morris brothers of Anglesey) which did so much for the revival of Welsh letters in the eighteenth century were also given. Among the exhibits were two examples of fine printing by the Gregynog Press. H. I. BELL.

CHINESE *Paintings*. A special exhibition of Chinese paintings has been arranged in the Oriental part of the Prints and Drawings Gallery. It was opened to the public on 14 November and will remain on view until the date of the closing of the International Exhibition of Chinese Art at Burlington House on 7 March. The Museum Collection, which is the national collection of Chinese paintings, illustrates every period and almost every important school of Chinese painting, and in some instances gives a better idea than do the examples at Burlington House. Apart from the paintings of the earliest period the Han bricks from the Eumorfopoulos Collection described on p. 3 and the Ku K'ai-chih scroll, which are unmatched there, we have in the *Geese* and the *Lotuses* of the Sung period, in the Lin Liang *Wild Geese and Reeds* and in the Wu Wei *Lady with the Phoenix* of the Ming period examples superior to anything of the same sort that has been lent from the Chinese Imperial Collection.

Without any complacency we may congratulate ourselves on the creditable show of our Collection when compared with the examples gathered from many countries. The Eumorfopoulos Collection, from which eleven of the paintings allotted to the Museum are shown at the Academy, has strengthened the Collection in some directions, but we still lack any examples of the ink landscape scrolls of the Sung period, which are perhaps the greatest Chinese paintings. In many other directions, as well, the Collection might be made more representative.

The general arrangement of the exhibition is simple. The North Wall is devoted to examples of the T'ang style taken from the Stein Collection; the South Wall is hung with examples of Sung and Yüan work, while the Ming and Ch'ing periods are represented at the far end of the Gallery and in the floor cases. Special groups of album pictures, of woodcuts, and of scroll-paintings are shown on the



XLI. INK LANDSCAPE OF THE MING PERIOD FROM THE
EUMORFOPOULOS COLLECTION

screens and in the slopes. The selection of woodcuts is drawn from the Museum Collection of seventeenth-century examples, which is the finest in existence and of which there is no example at Burlington House. Sixteen paintings from the Eumorfopoulos Collection are exhibited for the first time. Among them the fine Ming landscape in ink (Pl. XLI) is prominent, with its monumental composition and spacious treatment. Attention may also be called to the early Ch'ing painting of Silver Pheasants shown on a large screen. It is a fine example of the court style under K'ang Hsi.

B. GRAY.

FENLAND Research. In order to encourage local investigation a Fenland Research Committee has been formed at Cambridge, with Professor A. C. Seward as President; and some of the results already obtained were exhibited at the head of the main staircase from August to November. The chief site represented in the exhibition was Peacock's Farm, at Shippea Hill, Cambs., and a full report was presented to the Society of Antiquaries of London last December. Here, about 7 miles ENE. of Ely, a 'roddon' marks the course of an ancient river, but the banks are now raised above the surrounding level by the general contraction of the peat. This change of level has been established by Major Fowler, who with Mr C. W. Phillips assisted Dr Grahame Clark in an extensive and difficult excavation, which was mainly financed by the Percy Sladen Memorial Fund. A cutting 12 feet deep revealed Tardenois flints at the base of the lower peat; and a sloping base showed mesolithic and neolithic occupation on a sand-bank. Much Bronze Age débris lay at the base of the upper peat, which was separated from the lower by a tapering band of buttery clay of marine origin, with a maximum thickness of 7 feet. The pollen grains, tree-stools, twigs, leaves, foraminifera, bones, and molluscs have been carefully examined, and combine to show changes of climate from Boreal times through Atlantic to present-day conditions. The site has been studied from all points of view, and the evidence obtained will clarify the geological evolution of the Fenland.

RECENT PUBLICATIONS

THE second volume of the Texts series in the publication of the Ur excavations, issued by order of the Trustees of the British Museum and the University Museum, University of Pennsylvania, Philadelphia, is entitled *Archaic Texts*, by Eric Burrows, S.J., M.A., of Campion Hall, Oxford. It contains an introduction of twenty-five pages describing the circumstances in which these early documents were discovered in a stratum below the 'Royal' cemetery, and dealing with general questions as to the date, epigraphy, and contents of the tablets. There follow lists of proper names, of the tablet numbers, and of Assyrian forms of the signs employed. Plates 1-37 are occupied with a sign list arranged according to the form occurring on the tablets, Plates I-L are occupied with copies of 373 tablets of the archaic period and a supplement with 50 tablets of the Early Dynastic period. On Plates A-E are remarkably clear collotype reproductions of some 30 tablets, and on Plate F similar reproductions of seven seal impressions. The book is uniform in size and format with the earlier volume, *Royal Inscriptions*. Distribution in America, including Canada, is undertaken by the University Museum; other orders should be addressed to the British Museum. The price is £1 15s.

'The New Gospel Fragments' is a pamphlet of thirty-three pages, illustrated with one plate, and priced at 1s., placing before the general reader a translation and description of the papyrus already published in 'Fragments of an Unknown Gospel and other Early Christian Papyri'. It gives a brief account of papyrus and its uses, and previous discoveries of new Christian Fragments; and a revised Greek text is added in an appendix.

Recent issues of pictorial cards include:

Set 101, monochrome, price 1s., postage 2d. St John of Rochester and St Thomas More. 12 cards illustrating their persons and works.

Reproduction of the first recorded Christmas card, dated 1842 and etched by W. M. Egley, 1d.

APPOINTMENTS

HIS MAJESTY THE KING has appointed Mr Edgar John Forsdyke, M.A., F.S.A., Keeper of the Department of Greek and Roman Antiquities, to be Director and Principal Librarian of the British Museum, in succession to Sir George Hill, who will retire at Midsummer 1936.

The Principal Trustees have appointed the following to be Temporary Assistant Cataloguers:

Mr Sidney John Ernest Southgate, B.A., of Balliol College, Oxford.

Mr. David Barrett, B.A., of Peterhouse, Cambridge.

Mr. Howard Millar Nixon, B.A., of Keble College, Oxford.

Miss Audrey Cecilia Brodhurst, B.A., of Somerville College, Oxford.

81. HORSE-TRAPPINGS AND PERSONAL ORNAMENTS OF THE ARAUCANIAN INDIANS OF CHILE. LENT BY H.M. THE KING.

HIS Majesty the King has been graciously pleased to offer to the Trustees of the British Museum a series of objects, collected on his world tour as Prince of Wales, from Africa, Polynesia, and South America, to be deposited as a permanent loan.

The accompanying illustrations (Pls. XLII, XLIII) show a series of horse-trappings and personal ornaments from the Araucanian Indians of Chile. These include cloak-pins, ear-ornaments, necklaces, and pendants, as well as harness-ornaments.

So far this class of primitive silver work has been poorly represented in the Museum Collections, and the present Royal Loan is an interesting and valuable addition to the series illustrating the craftsmanship of the nomadic tribes of South America.

T. A. JOYCE.

82. A BOOK-ILLUSTRATION BY JOHN CONSTABLE.

THE charming little landscape in pen and grey wash, reproduced on Pl. XLIV, has been recently presented to the Department by Mr George A. Simonson, through the National Art-Collections Fund. It is a study for the single contribution made by Constable towards a series of illustrations to Peter Coxe's poem 'The Social Day', originally written about 1814, and advertised to appear in that year, but not actually published till 1823. In the Victoria and Albert Museum (342-1888) is a modified version of the design in pen and watercolour. This latter is actually the finished drawing as engraved by John Landseer opposite p. 92 of the work, to illustrate the lines:

Reflection called to Reason's aid,
'Tis then the landscape on the mind
Leaves an impressive tale behind.

The author informs us in his preface (p. xiv) that 'when it was known that it was his intention to embellish his poem with suitable pictorial illustrations, proffered services were showered on him as numerous as they were unexpected; and he has to state, that the infinitely greater part of the admirably executed subjects which will present

themselves in their appropriate situations, were accomplished after paintings and drawings spontaneously given him by the highly valued artists', amongst whom we find the name of 'Constable, A.R.A.'

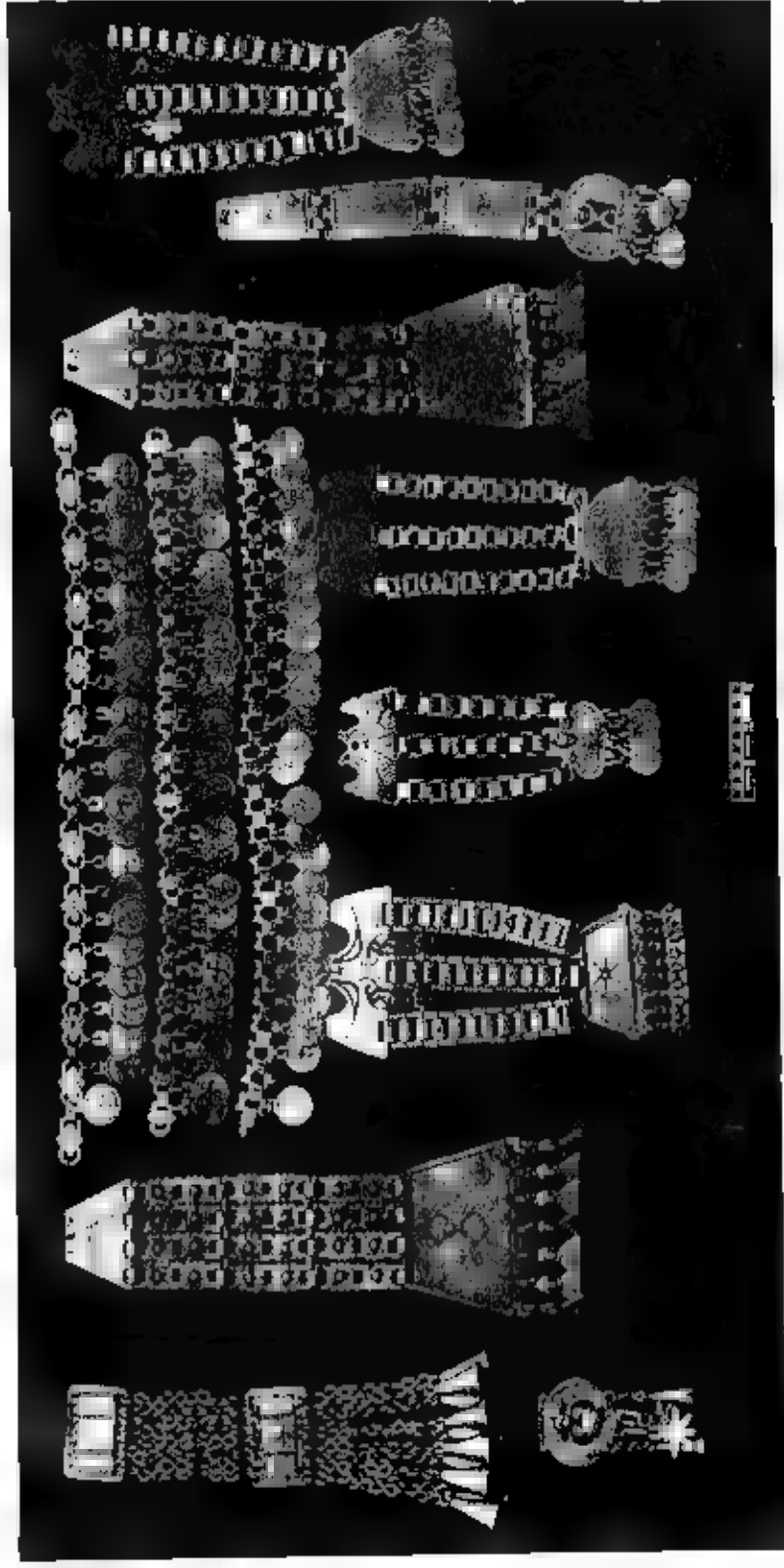
A prospectus of the poem, issued in 1814, and containing a list of the proposed illustrations, does not, however, include the present design, which (according to the inscription on the drawing) appears to have been added later to the series, about 1815. Mr Coxé presented a complete set of proofs of the plates to the Department in 1829. The inscription on the drawing which reads *Drawn by J. Constable 1815, & given to his friend J. T. Smith Esqr. 1823* can definitely be said to be in the artist's own handwriting, and is of especial interest to the Museum as the recipient, John Thomas Smith, was Keeper of Prints from 1816 to the date of his death in 1833.¹

EDWARD CROFT MURRAY.

83. A DRAWING FROM THE COLLECTION OF GIORGIO VASARI.

THE Department of Prints and Drawings already possessed a number of the leaves from Vasari's famous 'Libro', so often referred to in the second edition of the *Lives of the Painters*, but a further one is a very welcome addition, even if the drawings attached to it are not of very great importance in themselves. As is known, the 'Libro', which actually, according to Mariette, consisted of no less than five large albums, remained intact in the hands of the heirs of Niccolò Gaddi until about 1640, when it (or they) were sold to dealers and found their way to France, where they were sooner or later broken up and distributed, many passing through the hands of De La Noue, Crozat, and Mariette, and some finding their way back to the collection of Cardinal Leopold de' Medici in Florence. The separated drawings are only identifiable from the style in which they were mounted by Vasari and his pupils, and when, as is the case with the drawings in the Uffizi particularly, these mounts have been destroyed, any certain record of their provenance is lost. It seems therefore an act of appropriate piety

¹ Smith appears to have given Constable some instruction in etching, and to have himself made one or two etchings after Constable's sketches.



XLIII. ARAUCANIAN INDIAN HORSE-TRAPPINGS AND PERSONAL ORNAMENTS
LENT BY H.M. THE KING



XLIV. DRAWING BY CONSTABLE

on the part of ■ great Museum to the earliest important collector of drawings to rescue such few remaining fragments as from time to time re-emerge, even if these are not of the first importance and do no particular credit to Vasari as a critic.

The sheet (Pl. XLV), recently acquired from the collection of the Rt. Hon. Henry Hobhouse, measures $22\frac{1}{2} \times 17\frac{1}{8}$ inches. It contains ten drawings altogether, arranged symmetrically within an architectural border drawn by Vasari or his pupils. The central and most important sheet has three pairs of eagles in different positions. On the *verso* of this, underneath the backing of Vasari, are two attributions written in hands of the sixteenth century, presumably before Vasari's time; the first is the obvious one to Paolo Uccello—obvious, that is, to some one who considered the subject rather than the style; the other is the very unusual one to Bastiano da S. Gimignano (Bastiano Mainardi, the collaborator of Domenico Ghirlandajo). On the sound principle that the less obvious is the more likely to be right, Vasari adopted the second attribution and inscribed it on the front of the mount beneath the central drawing. Its oddness and one's ignorance of the reasons for it make one hesitate to reject it out of hand. But the style of the drawing itself seems to have nothing in common with that practised in the school of Ghirlandajo, which is moreover never mentioned in connexion with animal-drawing. It would seem to belong to the first half of the fifteenth century rather than to the time of Mainardi, as do also seven of the other indifferent scraps of drawings of animals. None of the ten drawings is in any case of much artistic interest, and it would be hard to 'place' them with precision.

A. E. POPHAM.

84. DRAWINGS BY P. P. RUBENS AND BY JAN BREUGHEL.

TWO other drawings from the same source as the page of the Vasari 'Libro' deserve description. The one is a drawing, puzzling at first sight, which resolves itself satisfactorily as a copy by Rubens after Pieter Bruegel the Elder. In fact, the figure, that of an elderly peasant walking ploddingly to the left, occurs in a picture at Northwick Park, belonging to Captain Spencer Churchill. This work has generally been regarded as either an original painting

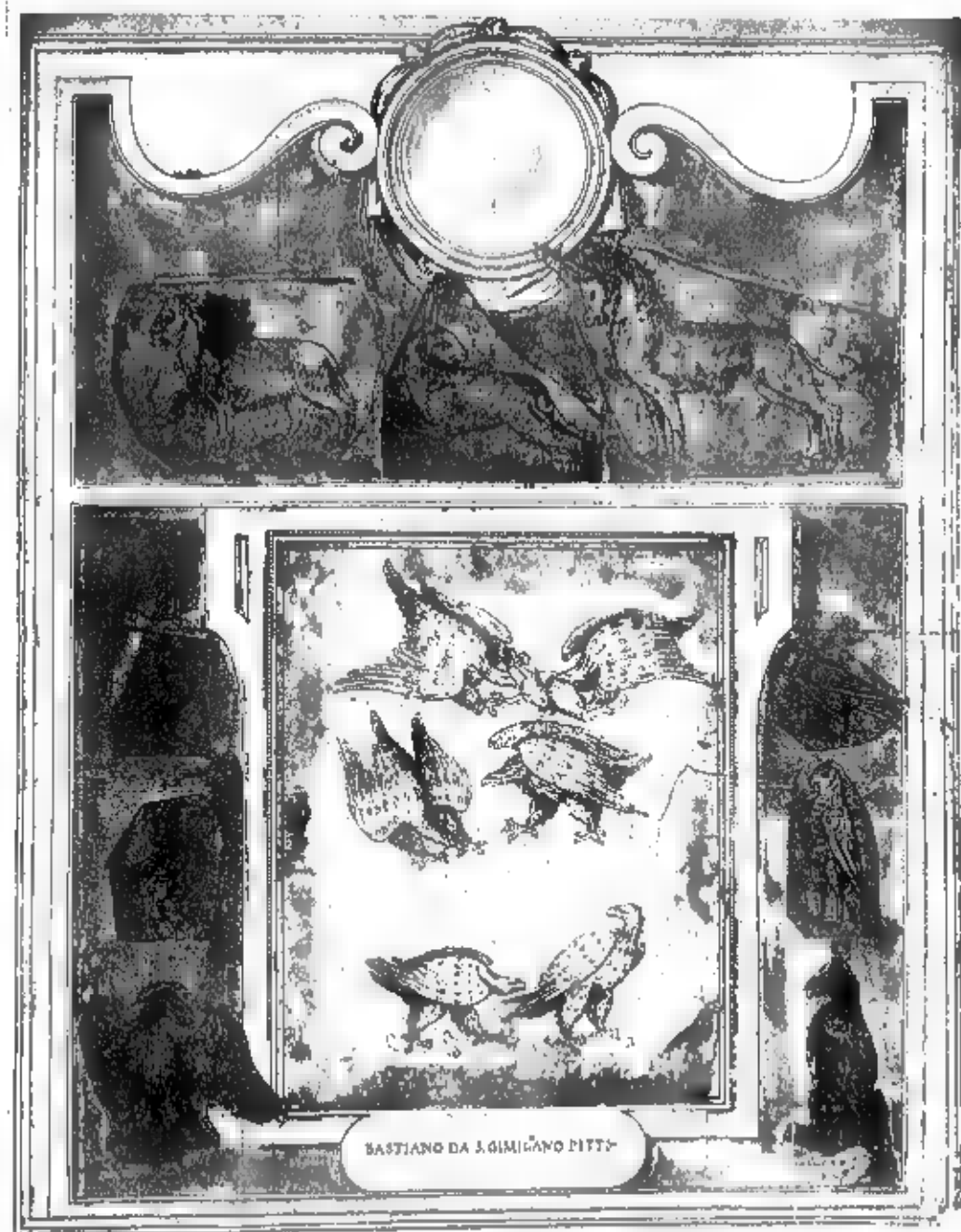
by Pieter Bruegel the Elder or at least a copy from such a picture. Glück and Tolnay, however, consider it a composition by Pieter the Younger or by Jan in the style of their father. Rubens's copy of the figure is in black chalk reinforced with pen and brown ink in a style particularly characteristic (cf. the shading on the sleeve, for example), and measures 19.8 x 9 cm. It would be curious if Rubens had copied an archaistic work by one of his own pupils; nor would one have expected that a connoisseur like him, the actual possessor of pictures by the elder Bruegel, would have been content to copy an imitation by the son.

The other drawing is a composition by the Jan Breughel to whom Tolnay would attribute the Spencer Churchill Wedding Procession. It represents a closed coach drawn by three horses driven down a road towards a distant city; other carts and carriages are seen on the road farther on. It is mainly drawn with the brush in brown, the distance and some of the details of the foreground being touched in with that faint blue so characteristic of his drawings. It measures 19.5 x 30.8 cm. Original drawings by Jan Breughel, like those of his father Pieter, are often repeated, presumably in the artist's studio, and it is a matter of extreme difficulty in many cases to decide which is the original version. The drawing under discussion seems to possess the authentic touch and the freedom of an original; but so, for example, does each of the two examples of a Seaport, one at Amsterdam and one in the British Museum (Cat. of D. & F. Drawings, II, p. 93, No. 6).

A. E. POPHAM.

85. TWO DRAWINGS BY ISRAEL SILVESTRE.

TWO drawings by Israel Silvestre (1621-91), recently acquired by the Museum, formed part of an album of thirty-five views, mostly taken in Italy, which were exhibited by Messrs Colnaghi's in October and November of last year. A few of them were certified as Silvestre's work by their correspondence with etchings from his hand; the remainder were uniform in style and technique with these and unmistakably by the same hand. The two purchased by the Museum do not appear to have been etched, but the collection of Silvestre's engraved work in the Department is far from complete,



XLV. DRAWING FROM VASARI'S COLLECTION



XLVI. DRAWING BY MANET

and the catalogues do not describe the etchings in sufficient detail to allow of their identification. The one is inscribed 'Vetie près de S. Jean de Latran à Rome'; the other 'Veüe près de S^{te}. Marie Majeure à Rome'. They are the same in size (21 × 46.5 cm.) and technique (brush and wash drawing over pencil or black chalk), and in each case the foreground is drawn on a separate strip of paper about 4½ cm. wide added at the bottom. The artist's method seems to have been to sketch the view on the spot exactly as he saw it; take the drawing home; cut off the foreground; stick on another piece of paper and put in a new foreground which conformed to his canon of tasteful composition. The two drawings are thus finished compositions, which give the impression of having been prepared for engraving. They formed part of a series, as each is numbered in the top right-hand corner, the Lateran view '4', the Sta Maria Maggiore view '1'. They were probably made in 1643-4, when Silvestre is known to have been working in Rome, as another drawing from the album representing a view from the dome of St Peter's could be dated in those years.

Hitherto Silvestre had been represented in the Department only by three drawings of very questionable authenticity, if of considerable charm. These were bequeathed by George Salting in 1910 (1910-2-12-108, 109, 110). Two of them were illustrated in the *Burlington Magazine* (Vol. XVII (1910), facing p. 278) and were discussed by the late Sir Sidney Colvin, who was apparently responsible for the attribution. They had previously gone under the name of Hollar and are clearly, in fact, by the same hand as another drawing, supposed to represent the walls of Prague, which has been in the Museum since 1850 and has always borne the name of that artist.¹ Another page of the same vellum sketch-book of which the Salting drawings must have formed part was sold in the auction of the De Robiano collection and other properties at Amsterdam in 1926 (June 14, 15, lot 385) under the name of Joris Hoefnagel. None of these drawings can conceivably be the work of either Hollar or Hoefnagel; that is quite clear. The attribution to Silvestre, less obviously improbable, must now, on comparison with the

¹ L. Binyon, *Catalogue of Drawings by British Artists*, ii, p. 346, no. 16.

two authentic examples recently acquired, also be discarded.¹ The authorship of the Salting group of drawings remains a mystery. They are apparently by a Frenchman, for they have minute inscriptions in that language and represent French towns, Nantes and Orléans, for example. Their style also recalls that of the group of artists dominated by Jacques Callot, to which in fact Silvestre belonged, but it is somewhat more primitive. A. E. POPHAM.

86. A DRAWING BY MANET

A PORTRAIT sketch by Édouard Manet (1831-83) of Berthe Morisot has recently been acquired by the department with the aid of a donation from Mr Louis Clarke (Pl. XLVI). The model, herself an artist closely associated with Manet, was one of his most attractive and devoted sitters. Between 1868, when he first met the Morisot sisters, and 1874, when Berthe married his brother Eugène, Manet painted upward of eight portraits of her, and used her as a model for the two famous pictures 'Le Balcon' and 'Le Repos'. The drawing now in the Museum does not seem to be connected with any painting. It is a vigorous, direct, and rapid sketch in brush and indian ink over pencil on ruled notebook paper, measuring 7×5 inches. It has the character of an informal jotting of a figure and a pose by a master of black-and-white brush draughtsmanship.

This acquisition helps to fill one of the many gaps in the collection which were made evident in last year's exhibition, The Past Hundred Years. It has been reproduced in the *London Mercury* for February 1936.

ELIZABETH SENIOR.

87. THE CLARKE-THORNHILL COLLECTION OF BRITISH COINS.

THE Department of Coins and Medals has recently received a very notable addition in the collection of coins left by the late Thomas Bryan Clarke-Thornhill. The collection covered an un-

¹ Another genuine drawing by Silvestre, which in subject and technique affords a closer parallel to the Salting drawings, is the view of the Louvre in the Oppenheimer collection (reproduced Vasari Society, 2nd Series, Part I, no. 129). The handling of this is very much freer and it shows none of the sixteenth-century landscape conventions apparent here and there in the Salting drawings.



XLVII. CLARKE-THORNHILL COLLECTION. GOLD COINS OF THE
PLANTAGENETS



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usually wide field; it included not only the British and Colonial series, but also a more than representative collection of all the countries of Europe and America, and a number of Oriental, notably Chinese, coins. Under the terms of the Will, the Museum may keep all coins which are not actual die-duplicates of those already in the Museum. This note deals with the British coins, the Museum selection of which has now been approved and handed over by the Trustees.

As a collector Mr Clarke-Thornhill had a system of his own. Instead of keeping his coins in cabinets, he kept them each in a separate envelope, on the outside of which he wrote a detailed classification of the coin. Unlike some collectors, he did not collect only rare and fine coins; he preferred, whatever the value or condition of the specimen, to have as complete a series as possible of all the minor varieties. Any difference which could be described in words or symbols upon the envelope was enough to make him keep the coin. It is this characteristic of the collection which, with the very detailed descriptions, renders it such a valuable addition to the Museum. Although the Museum possesses a unique collection of the rarer and finer pieces in the British series, until recently scant attention has been paid to the commoner coins, and the collection, for instance, of Plantagenet groats has been disproportionately small. Since latterly the study of British numismatics has tended to concentrate on the interpretation of just such minutiae as Mr Clarke-Thornhill observed, the paucity of the Museum collection has been a definite hindrance to study. The value of an addition such as this, which often doubles and sometimes trebles the existing collection, can hardly be estimated.

Though it is right to emphasize the number rather than the rarity of the Clarke-Thornhill coins selected for the Museum, it must not be assumed that the selection contains no rare pieces. On the contrary Mr Clarke-Thornhill had both an eye and a purse for rarities. Perhaps the most notable of these is the beautiful pattern crown of Charles I, struck in gold by Nicholas Briot, probably in the year 1630 (Pl. XLIX, 24). Though known in silver, in gold this piece is unique. On the obverse is a portrait of Charles crowned and facing

left, and on the reverse he is shown riding in armour on horseback. This coin is one of the earliest examples of Briot's work in this country, and was struck before he and his mechanical processes had yet gained recognition. It was perhaps the success of this piece and of its smaller counterparts which established his reputation at the Mint. Three years later the portrait on this coin was adopted with few modifications for the regular coinage of the realm.

The collection also contains an analogous, if more modern, piece, the 'Gothic' crown of Queen Victoria, struck in gold (Pl. L, 34). This, too, is relatively common in silver, but only two specimens are known in gold. Struck at the height of the Gothic revival, in 1847, it is typical of the taste of the age. The Queen is shown on the obverse, crowned, with her hair hanging in the fashionable plaits of the day. The reverse combines the shields of the Restoration and Hanoverian coinage with decoration reminiscent of the medieval nobles. The lettering and even the date are in Gothic letters without capitals. The whole is intended to convey a medieval effect. However that may be, the work is undoubtedly the most successful and charming of the medallion portraits of Queen Victoria. It was designed in his maturity by William Wyon, an earlier and more classical example of whose work is illustrated by the pattern crown of George IV (Pl. L, 33). The 'Gothic' crown provided the model for the first silver florins, struck two years later as a tentative preliminary to an unrealized decimal coinage.

The other coins illustrated are selected as representative of the collection. On the first plate is a series of gold nobles extending from Richard II to Edward IV (Pl. XLVII, 1, Richard II; no. 2, Henry IV; no. 3, Henry VI; no. 4, Edward IV), and two angels, one of Henry VI during his brief restoration to the throne in 1470-1 (no. 5), the other of Richard III (no. 6). Below are four coins struck for the British possessions in France: a Calais noble of Edward III, distinguished from the English nobles by the flag on the stern of the ship (no. 7), a pavilion and a leopard, struck for Rochelle and Bordeaux respectively (nos. 8 and 10), and a Salute of Henry VI from the St. Lô mint (no. 9).

On the next plate are shown a number of rare Tudor coins. The



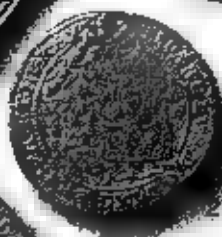
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XLIX. CLARKE-THORNHILL COLLECTION. STUART COINS



L. CLARKE-THORNHILL COLLECTION. 5-GUINEA PIECES AND PATTERNS, CHARLES II TO VICTORIA

first six are sovereigns, one of Henry VII, two of Henry VIII, and one of Edward VI, Mary, and Elizabeth (Pl. XLVIII, nos. 11-16). The reverse where not illustrated resembles that of the adjoining coin. The remaining four coins on this plate are chosen as examples of early portraiture. The first (no. 17), a shilling of Henry VII, is the earliest English coin to show the likeness of the King. It was designed by the engraver to the Mint, Alexander de Bruchsal, a Bavarian artist who worked in England between 1494 and 1509, who was also probably responsible for the sovereign illustrated in no. 11. The second (no. 18) is a base testoon of Henry VIII. Specimens so well preserved as this are extremely scarce. The third is a half-sovereign of Edward VI (no. 19), and the last a pattern for a sixpence of Elizabeth, date 1575 (no. 20). This coin is interesting since it comes at a period when other medallic portraits of Elizabeth are scarce. It is the earliest representation of her on a coin or medal with the highly decorated costume characteristic of her later years. It may be compared, for instance, with the Phoenix badge of 1574 or the miniature in the National Portrait Gallery, dated 1572, both of which resemble it in the features though not in the costume. The coin is a somewhat cynical comment on the proclamation of the previous year (1574) condemning excess of ornament.

Pl. XLIX shows a number of Stuart coins: two sovereigns and a spur ryal of James I (nos. 21-3), a triple sovereign, struck at Oxford during the Civil War, an angel, the Briot crown of Charles I (nos. 24-6), and a half-unit of the Commonwealth (no. 27). Angels from the time of Henry VII onwards were given to persons 'touched' to cure the King's Evil, and they are frequently found pierced for suspension; this example, however, is unpierced.

The last plate shows a series of the portraits on five-guinea pieces from Charles II to George II, with one typical reverse (Plate L, nos. 28-32). The word LIMA below the bust on the coin of George II indicates the source of the metal from which the coin was struck, in this case from the gold captured by Lord Anson on his voyage round the world in 1744. The remaining coins illustrated are a series of patterns for guineas from George III to Queen Victoria, and the

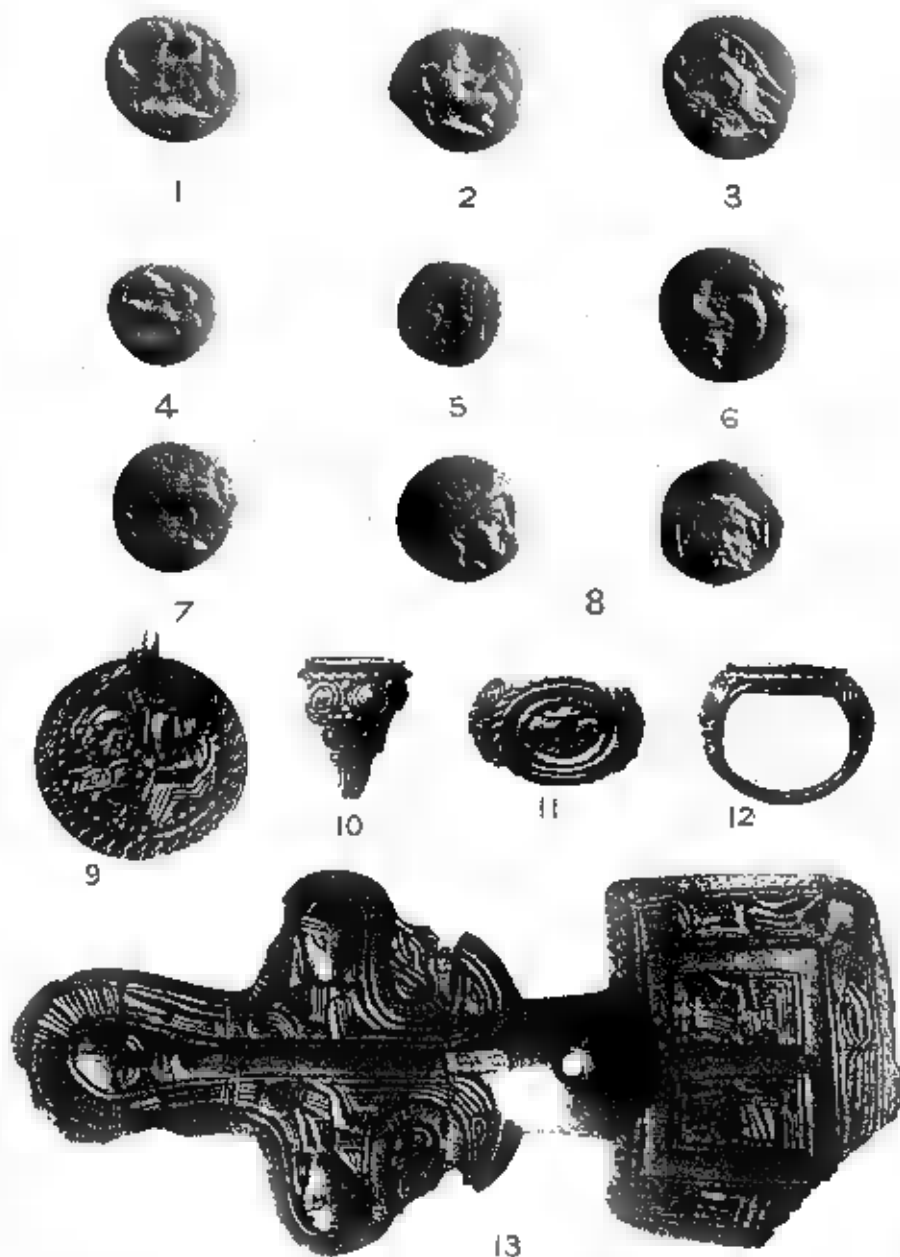
pattern crowns of William IV and Queen Victoria by William Wyon, already described (nos. 33-7).

These plates show only a meagre selection of the six thousand coins which constitute the English part of the bequest. Mr Clarke-Thornhill had also a fine series of Irish coins, in which the Museum is very weak. In the period that it covers, from the fourteenth century onwards, the collection is so rich and so complete that it may be said to double the value of the National Collection.

DEREK F. ALLEN.

88. SOME GREEK ELECTRUM COINS.

THE Department of Coins and Medals has recently received two gifts of Greek electrum coins from Mr H. C. Hoskier: five coins of Cyzicus, two of Phocaea, and one of Mytilene. These electrum currencies, until superseded in the later fourth century B.C. by the vast gold coinages of the Macedonian kings, formed the staple medium for larger payments in the north-eastern Aegean and Black Sea districts. The percentages of gold and silver in the alloy of which the coins were made fluctuated appreciably. It has even been suggested that the gold content was purposely varied according to the ruling price of the metal, so as to provide a fixed unit of value; but, other reasons apart, such a procedure implies a more elaborate financial technique than we are justified in assuming. At Cyzicus the proportion of gold to silver tended to be about equal; at Phocaea and Mytilene (whose uniform currencies were regulated by a monetary convention, and issued in alternate years) the proportion of gold was less; and in all three there was a growing tendency to depreciation which no doubt led to the easy victory of the pure gold standard when it appeared. All three series are remarkable for the beauty and variety of the types, which must have been changed at least annually. Of the present coins of Cyzicus (all marked by the civic badge, the tunny-fish) two sixth-staters of the early fifth century bear a sphinx, and a centaur brandishing a branch (Pl. LI, nos. 1-2); Victory holding the sternpiece of a galley appears on another sixth (no. 3) to commemorate some naval success about 400 B.C.; and a crab and the forepart of a lioness on two twelfth-



LI. 1-8, GREEK ELECTRUM COINS
9-13, ROMAN AND SAXON JEWELLERY

staters of the latter part of the sixth century (nos. 4-5). One of the sixths of Phocaea of about 500 B.C. shows a pair of seals (the phoca was the canting-badge of the town) and the other a charming head of the early fourth century, perhaps of Artemis (nos. 6-7). The sixth of Mytilene of the same period (no. 8) has a head on either side, Dionysus and a facing satyr, or Silen, with horse's ears. The latter is a new and interesting variant of the known type, in which the usual comic, bald head gives place to one with flowing hair and a certain brutal dignity of its own. All the coins illustrated are magnified two diameters.

E. S. G. ROBINSON.

89. ROMAN AND ANGLO-SAXON JEWELLERY.

AN unusually massive gold finger-ring, found within the walls of Richborough, Kent, has been presented by H.M. Office of Works, and is here illustrated (Pl. LI, nos. 10-12). It weighs 220 grains (about 14 grammes), and has elaborate filigree decoration on the shoulders in spirals and clusters, much like two others in the Museum found near the caves at New Grange, co. Meath, a surprising discovery on Irish soil (*Cat. Finger-rings: Greek, Etruscan, and Roman*, nos. 869-70, Pl. XXII). This comparison helps to explain the inadequate bezel, which has a pair of clasped hands poorly executed on a thin plate of gold. The rim is high and most likely enclosed originally an oval nicolo like those from New Grange, the present device being a substitute. The date of all three is late fourth or early fifth century.

Another gold ornament (Pl. LI, no. 9) belongs to the class of pendants known as bracteates. It is a thin disk used probably as the centre of a necklace, and embossed with a design which is a degenerate copy of a coin with a horseman; but the rider is here reduced to a loop representing the head, as is clear on another from Longbridge, Warwick (*Anglo-Saxon Guide*, fig. 101). The horse has a bird hovering over its head and is disjointed, with the front legs splayed below. The date is about 500, and the place of discovery an Anglo-Saxon cemetery at Market Overton, Rutland (*Archæologia*, lxii, pp. 491, 488, fig. 3). Belonging to the Wingfield collection, it has been lent by Oakham School, and comes from an Anglian area thus in touch with Scandinavia, where the type is common.

The square-headed bronze brooch (Pl. LI, no. 13) was found near Laceby, Lincolnshire, also an Anglian district, and dates from the close of the sixth century, just before the conversion of England. It is the joint gift of Miss L. Greenfield and Mr C. Cammack, and is interesting as having three obvious masks in the lobes of the foot, and a debased animal pattern that is approaching the ribbon stage of development. The hole in the bow was for attaching an ornamental disk, as sometimes found in England but more often in Gotland (*Guide*, figs. 57, 219). As the brooch was found in three pieces and the head is distorted, it was probably with a cremated burial, that rite being more usual in the Midlands than farther south.

R. A. SMITH.

90. A COLLECTION OF INDIAN PORTRAITS.

SEVENTY-FOUR Indian drawings have lately been presented to the Department of Oriental Antiquities by the National Art-Collections Fund. These had been mounted in an album of European manufacture about the year 1790 by some unknown Anglo-Indian who has added descriptions and comments which reveal an original mind. Such albums were the ordinary way of preserving paintings in India, and Europeans who had lived there naturally followed the common practice when they made collections of such things. The albums formed in this way by Major Polier, the famous Swiss mercenary general and scholar, were elaborately bound in native lacquer bindings and contained copies of early miniatures specially executed for Polier by the leading artists of Delhi at the time, about 1775. Several of his albums, after passing through the Beckford and Hamilton collections, are now in the State Library at Berlin, while one is in the British Museum.

The present album is much more modest, and has no elaborate binding or illuminated borders. It contains, however, two very important drawings of a much earlier date. One of these shows a head-and-shoulders portrait (Pl. LII, no. 1) which would be remarkable if only because it is drawn completely full-face, a position unparalleled in Mughal portraiture with its preference for three-quarter-face or profile. But this interest is made far greater owing

to the identity of the subject represented. Without any doubt this is the emperor Jahāngīr. Some one has written the name of his father Akbar on the portrait, but for any one familiar with the numerous authentic portraits of the two emperors there can be no doubt about the true identification.

There is, of course, a family resemblance among members of the Mughal imperial house. But Akbar's face was square and rather full, even in his old age: his nose was not very long, and had rather a broad bridge: his eyes were extremely Mongoloid. Moreover, as time went on he developed a marked stoop, while he always wore his side whiskers short. The present portrait agrees with none of these characteristics. The face is lean and the nose is very long and thin. The head is set quite upright on the shoulders and the eyes are less Mongoloid. The whiskers with curling ends are characteristic of Jahāngīr, as are the very long ears. Moreover, the head-dress with plumes drooping behind was never worn by Akbar but only introduced by his son in the second half of his life.

But the two strongest arguments still remain. Such an individual portrait is unknown in the days of Akbar. A portrait drawing of such a careful and sensitive line is impossible before about 1615. But a comparison with a well-known drawing already in the Museum collection should settle the matter. This is the three-quarter-face bust portrait (Pl. LII, no. 2) from the famous album of Ashraf Khān, which was completed in 1662, in which year it was a *waqf* or religious gift. The drawing was reproduced by Coomaraswamy (*Indian Drawings*, i, pt. v) and Percy Brown (*Indian Painting under the Mughals*, Pl. LXV, fig. 4) as 'Jahāngīr?', but there was no reason for this caution. For Jahāngīr's name appears not only on the front of the miniature but also on the back in the autograph of Ashraf Khān himself, who inscribed all the portraits in the album in the running *shikastah* hand of the period. These names are entirely reliable. The portrait is accepted as unquestionable by the latest writer on the subject, M. Ivan Stchoukine (cf. *Revue des Arts Asiatiques*, 1931, p. 217; *Deux darbar de Jahāngīr*). It is fitting that this portrait, evidently also drawn from the life, should find a place beside the other which it equals both in draughtsmanship and characterization.

It is a terribly revealing portrait of the emperor as he was at the end of his life: sad, disillusioned, broken down by dissipation.

The other early portrait is a contrast in physique: it shows Shāh Jahān in the prime of life, and must therefore have been drawn about 1628, just after his accession to the throne. He is shown in a pose characteristic of the period, in profile, with sword and shield hanging at his waist. The face is touched with colour. It is signed by Chitarman, one of the leading artists of Shāh Jahān's reign, who is represented in the Johnson collection at the India Office and also by three miniatures in the album of Ashraf Khān mentioned above. These can be dated between 1640 and 1645. The other portraits are almost all much later in date. An interesting group is of prominent Mughal officials at the time of the sack of Delhi by Nādir Shāh in 1739. But there is not space here to describe in greater detail this important series.

B. GRAY.

91. THE PROGRESS OF QUEEN ELIZABETH TO THE CAMP AT TILBURY, 1588.

'FRANCE', says Lord Rosebery in a striking passage, 'in chill moments of disaster . . . will turn and warm herself at the glories of Napoleon.' In much the same way, at the threat of danger to these shores, the thoughts of Englishmen have ever turned back to those summer days of 1588 when their ancestors overthrew the 'Invincible Armada'. Thus it came about that in the month of February 1798, while General Bonaparte toured the northern seaboard of the Republic examining the possibilities of a descent on the opposite coast, John Bruce sat in the English State Paper Office poring over his files in search of an answer to a question propounded by his patron, the Secretary of State for War: 'What Arrangements were made, for the internal Defence of these Kingdoms, when Spain, by its Armada, projected the Invasion and Conquest of England; and how far the wise Proceedings of our Ancestors may be applicable to the present Crisis of public Safety?' The archivist's printed *Report*, a spiritless production now fallen into well-merited oblivion, was furnished with a single plate—a map, entitled 'Thamesis Descriptio', drawn in 1588 by Robert Adams, Surveyor of the Works



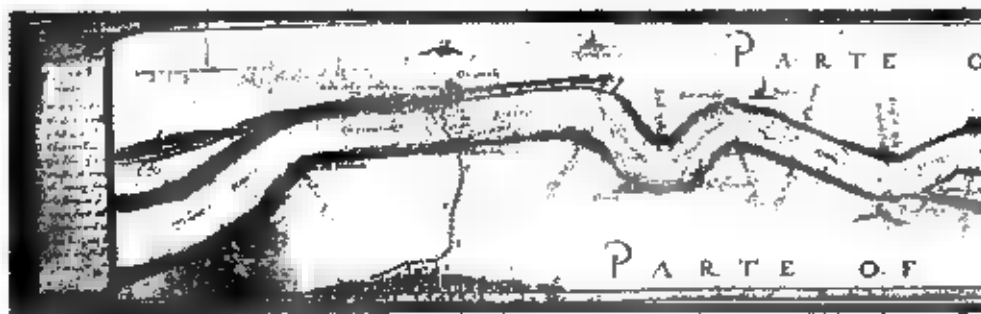
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LII. 1, 2. THE EMPEROR JAHĀNGĪR
3, 4. QUEEN ELIZABETH'S PROGRESS TO TILBURY

to Queen Elizabeth. This map had previously been engraved by John Pine in 1740,¹ and is noticed alike by Horace Walpole in his *Anecdotes of Painting in England* (1762-71), and by Richard Gough in his *British Topography* (1780). Upon it the course of the Thames from Lambeth to 'Tilberie Hope' (The Lower Hope) and the preparations for the defence of the metropolis are delineated on a scale of one inch to a mile, the south bank uppermost. From Woolwich to 'the olde Blockhouse' on Coalhouse Point below Tilbury, batteries to the number of nine had been mounted at every vantage-point, usually at a bend in the stream. Both the position and sweep of the guns appear on the map, and it was clearly believed that, except at 'Tripcott (Tripcock or Barking) Reache' and 'Crosse Nesse (Halfway) Reache', where the marshy state of both banks made the construction of gun emplacements and a hostile disembarkation equally impracticable, the whole stretch of the estuary could be raked by gun-fire. In addition, at a cost of 2087*l.*,² a string of 'western barges', strengthened by ships' masts and covered by a floating battery, had been thrown across the Thames from Gravesend to Tilbury Fort, 'to make a bridge like that of Antwerp, to stop the entrance of the daring foe, and give free passage both to horse and foote, betweene Kent and Essex, as occasion served';³ a similar bridge or boom had also been moored between 'Lee Nesse' (Lea Ness or Blackwall Point) and Blackwall. Finally, the position of 'The Camp Royal' on a hill at West Tilbury, a good two miles from the river, is defined. The original coloured map on vellum, at some time in the hands of Joseph Ames, the antiquary, became the property of King George III and, with the rest of his library, was presented to the nation by his successor in 1823. It is now in the Department of Printed Books.

It was by men and guns other than those assembled on Thames-side that the Armada was engaged and dispersed. In fact, by the morning of 8 August 1588, when Elizabeth set out from St James's to review the forces encamped at Tilbury, the invading fleet, driven

¹ A portion of the chart is also reproduced in Cruden's *History of Gravesend*, facing p. 239. ² Laughton, *Defeat of Spanish Armada* (Navy Rec. Soc.), i, pp. 287, 298.

³ From a tract reprinted in Nichols, *Progresses of Queen Elizabeth*, ii (1823), p. 534.

helpless before the wind, was floundering somewhere off the coast of northern Scotland. Superfluous as the royal inspection proved (and was known to have become even before its conclusion), it led a number of minor poets, among them James Aske and Thomas Deloney, to deliver themselves in verse which, whatever its imaginative merit, is deficient in hard fact. So grave are the shortcomings of these 'epics', and so lively has the interest in the subject remained, that the editors of *The English Historical Review* allowed nearly twenty pages of a recent volume (XXXIV, 1919) of their journal to be devoted to the Queen's visit.¹ Not to be outdone by the poets, Robert Adams again took up his pen, producing a replica of his previous map (Pl. LII, 3, 4) and adding to it a 'Pricked Line' which 'sheweth her Ma:^{tie} progresse to the Campe'. At Tilbury itself there was so much to relate that he had recourse to a list in the left margin, lettered A-E, in order to indicate features of interest that lay along, or at the end of, the beflagged 'causey from the forte to y^e campe', such as 'The Lo: Generalls [Leicester's] pavilion' and 'The Place of assemblie at armes'. Although Adams's 'Pricked Line' presents some difficulties of interpretation, it appears to be the only authentic record of the route followed by the Queen that has come down to us. Taken in conjunction with other evidence, it enables us to say that Elizabeth took barge at Westminster and made the outward journey entirely by water, landing at 'Tilberie forte'. From Tilbury, whence the Queen took her departure as 'night aproched nye' on the following evening (9 August), the dotted line carries us back to Erith. Here or hereabout she must have spent the night—Adams lends no support to the theory advanced in *The English Historical Review* that she put in almost directly opposite, at Purfleet, intending to break her journey at Belhus Park, in Aveley. Next morning she was rowed to Greenwich, and, proceeding overland by way of Deptford to Lambeth Stairs (where the churchwardens disbursed the sum of three shillings 'for ringing when the Queene's Majestie came from the Campe to St. James's'²), crossed the river to Westminster.

¹ Cf. also *Journ. of Brit. Archaeological Assoc.*, new ser., xxxviii, pp. 89 sqq.

² *Engl. Hist. Rev.*, xxxiv, p. 59.

When this map, which measures 27 $\frac{1}{2}$ by 4 $\frac{1}{2}$ inches, was brought to the Museum for examination many years ago, it was tight-rolled and the vellum stiff from exposure. It has since figured in several public exhibitions, and now, thanks to the generosity of Major M. Rawlence, D.S.O., and his co-heirs, has become Additional MS. 44839. The whole of Adams's known work bears the date 1588 and centres round the Armada fight.¹ In range of interest and boldness of conception the new map can hardly be said to rival his set of eleven 'Tables' or charts depicting the successive engagements between the two fleets on their way up the Channel (now to be appreciated only in the volume of engravings, entitled *Expeditionis Hispanorum in Angliam vera Descriptio*, which Augustine Ryther produced to accompany a translation of Petruccio Ubaldini's *A Discourse concerninge the Spanishe fleete*, published in 1590); in delicacy of draughtsmanship and colouring it may be surpassed by his plan of Flushing (Cotton MS. Augustus I, vol. ii, 105). But as a national relic the little map ranks high, and a place has been found for it among the permanent exhibits in the Manuscript Saloon.

A. J. COLLINS.

92. CHERTSEY DEEDS.

THE Department of Manuscripts has recently acquired by gift from Major C. F. R. N. Weston, M.C., a collection of eighty-nine charters relating to Chertsey and neighbouring parishes, of dates ranging from the thirteenth century downwards (Additional Charters 70890-70978). The importance of such documents has been so well stressed publicly by Lord Hanworth, as Master of the Rolls, and the British Record Society, among others, that there is little need to emphasize it further here. Suffice it to say that these documents are of interest not merely for the history of the properties to which they relate, but also for the field-names and references to the roads and paths of the district which they contain. And, indeed, for no district are such records of so much value as for the outlying suburbs of London, where old landmarks are rapidly disappearing. The thanks of the Museum are due to the donor for thus ensuring the preservation of these Chertsey deeds.

B. SCHOFIELD.

¹ See also p. 186.

93. TRAVEL JOURNAL OF OTHO W. H. HAMILTON.

THE Rev. W. F. T. Hamilton has presented to the Department of Manuscripts three large folio volumes, bound in contemporary morocco, containing a compilation by his father, the late Otho W. H. Hamilton, entitled 'Recollections of a Tour in the Summer and Autumn of 1822'; the work is calligraphically written out by a copyist under the author's supervision, and illustrated with an immense number of drawings and prints. The first volume covers France and Switzerland, the second Milan, Venice, Bologna, and Florence, and the third Rome and Naples. The tour ends at the last-named place; many of the illustrations intended for Volume III are inserted loose, and it is clear from a pencil note near the end of that volume that a fourth was contemplated.

The author explains in a preface to the first volume, dated January 1824, that he has written and arranged the volumes solely for his own amusement, but adds, 'those who think they can derive amusement from reading them shall be welcome, and from real friends, I fear nothing'. The volumes are compiled in narrative form from the notes the author made while travelling, and care has been taken to keep them as near to their original wording as possible. The style is simple and straightforward, and is refreshingly free from the elaborate phraseology that might have been expected from a work of this kind and period, while the author displays considerable powers of observation. The following description of the postillion on the diligence from St. Omer to Amiens may be quoted as an example:

'The Postillion, in a blue and red jacket, which denoted the Poste to be royale, with leather pantaloons, drawn tight over his spindle legs, and slippers, without stockings, on his feet, carried in his hand a pair of huge mishapen (*sic*) boots manufactured of almost equal proportions of wood, iron and leather. Having got into these engines, he with some difficulty contrived to throw his leg over the saddle, and now seated on the back of one of the three hindmost of five horses, and collecting the reins of the others, he sounded a long and loud tune which was at once the signal of advance, and the symbol of perfection in the art of true postilionship—he had a most rascally good-humoured countenance, and the consequential

manner in which he looked about him, adjusting his leather hat, and well pomatumed broad knot of hair, was not less amusing than his costume.—These Postillions are saluted by the Peasants on the road, whether they are acquaintances or not, with a profound bow—they are, as a French gentleman informed me, of a “superior order in society”, for as they gain more than a labourer, they can afford to spend more.’

Of the illustrations, the author writes in his preface: ‘Although I have labored indefatigably, few of the drawings are finished by myself; my engagements, and avocations rendered it impossible;—some are by artists, some by kind friends, on whose account they possess a double interest,—many are not even from my own sketches. They are consequently less easily replaced, and more expensive, and neither the time, the trouble, nor the expence, would I, or could I, again afford; the greater part of the prints, and engravings, I brought over with me;—these also could only be replaced, in this country, at a great cost; and, if replaced, there would no longer be, to me, the same satisfaction in looking at them.’ The drawings vary in quality, the most attractive being some delicately executed tail-pieces to some of the chapters, drawn on the page itself. Most of the drawings are evidently adaptations of engravings or elaborations of the author’s sketches, but a few are apparently original, two in Volume I being signed examples of Samuel Owen (1769?–1857), while others in the Italian portion appear to be the work of Giacomo Guardi, who probably produced them for the special benefit of tourists. The prints, which include engravings, aquatints, lithographs, &c., coloured and otherwise, are obviously the equivalent of the modern picture postcard, and it is unlikely that so comprehensive a series should have survived in many places; they are often of considerable topographical interest, and the three volumes, which are numbered Add. MSS. 44836–44838, are a welcome and attractive addition to this side of the Departmental collections.

ERIC G. MILLAR.

94. THE JAMES MEW BEQUEST.

TO the names which are written in the Golden Book of benefactors to the British Museum has been added that of Mr James Mew. There are still some of us who remember that modest and

retiring scholar, once a familiar figure in the Reading Room. A barrister by profession, he dedicated his leisure to the study of Arabic and Hebrew literature, which had interested him from early years when he was an undergraduate in Oxford; and when he died, on 25 February 1913, he gave instructions in his will that on the death of his widow and her brother one-eighth of the interest on his estate should be paid yearly to the Trustees of the British Museum for the purchase of Arabic and Rabbinic Hebrew books and manuscripts, while the remaining seven-eighths were to be administered by the Clothworkers' Company for charitable purposes. The British Museum has now come into its legacy, and the first instalment of it has enabled the Department of Oriental Printed Books and Manuscripts to enrich its collections by the purchase of three interesting Arabic manuscripts. One of these is a neatly written *Ṭabaḳāt al-Ḥanābilah*, or Biographical Notices of jurists of the Ḥanbalī school, by Ibn Ya'li, a scholar who died A.H. 526 (A.D. 1131). The manuscript, which was copied in A.H. 896 (A.D. 1490), has been collated with Ibn Ya'li's own autograph and annotated by 'Abd al-Bāsiṭ al-'Almawī, the author of the *Kitāb al-Mufīd* and other important writings. No other copy of these *Ṭabaḳāt* appears to be on record. Another manuscript is a copy of *al-Itḳān fī 'Ulūm il-Ḳur'ān*, a *repertorium magnum* of all the sciences and studies founded upon the Ḳur'ān, by the famous polyhistor Jalāl al-Dīn al-Suyūṭī (A.D. 1445-1505). The interest of this manuscript lies in the fact that it is certainly the earliest extant copy of the *Itḳān*, for it was finished in A.H. 977 (A.D. 1569). Last comes a commentary on that embarrassingly popular grammar, the *Alfiyah* of Ibn Mālik (ob. A.D. 1273). Commentaries on the *Alfiyah* are of course common; but the present manuscript is of unusual interest because its author was Ibn Mālik's son Badr al-Dīn Abū 'Abd Allāh Muḥammad (ob. A.H. 686, A.D. 1287), and it was copied probably in the fifteenth century.

L. D. BARNETT.

95. EARLY PRINTED BOOKS PRESENTED BY SIR CHARLES SHERRINGTON, O.M.

YET again the Department of Printed Books has to record its indebtedness to the generosity of Sir Charles Sherrington, O.M.,

for a gift of books of the fifteenth and sixteenth centuries. They comprise three incunabula, one being a leaf of proof from an edition of the *Revelations* of St. Bridget of Sweden, in Low German, begun by Lucas Brandis at Lübeck about 1478, but apparently never completed, since a handful of similar leaves is all that now remains of it (Gesamtkatalog 4393, xi; IB. 9824); another is a copy of Bertoldus, *Horologium deuotionis*, Anton Sorg, Augsburg, 1489, in a signed modern Swedish binding imitating sixteenth-century work (IA. 6038), and the third is a copy of Jean Caron's verse miscellany entitled *Opusculum tumultuarium*, printed by Félix Baligault at Paris about 1498 (IA. 40604). Of four sixteenth-century tracts the most interesting is a four-page pamphlet containing the manifesto addressed by the Emperor Charles V to the Pope and the College of Cardinals as to the terms of peace imposed by him on Francis I of France after the capture of the latter at the battle of Pavia, dated from Toledo in January 1526. The edition to which it belongs was probably printed in Augsburg and is the first of its kind to find its way into the Library. V. SCHOLDERER.

96. ENGLISH BOOKBINDINGS PRESENTED BY MR JULIAN MOORE.

CONTINUING his gifts of modern English bookbindings, Mr Julian Moore has presented to the Department of Printed Books two additional specimens. One is a copy of Austin Dobson's *The Ballad of Beau Brocade*, London, 1892, in a brown morocco binding with floral-pattern decoration executed by Zaehnsdorf in 1895. The other is a copy of W. G. Paulson Townsend's handbook on *Embroidery*, London and New York, 1899, in an olive-green morocco binding with floral-pattern decoration and red inlays, executed by Kelly & Sons. The latter specimen has been added to the Exhibition of English Bookbindings in the King's Library, the firm of Kelly & Sons having been hitherto unrepresented there. H. THOMAS.

97. BOOKS ON PAPER AND PAPER-MAKING, PRESENTED BY MR W. A. CHURCHILL.

THE Department of Printed Books has received as a gift from Mr W. A. Churchill an important collection of books and

pamphlets relating to paper and paper-making, of which the following are the most notable: C. M. Briquet, *Les Filigranes, deuxième édition*. 4 vols. Leipzig, 1923. J. Grand-Carteret, *Papeterie & papetiers de l'ancien temps*. Paris, 1913. Dard Hunter, *Papermaking through Eighteen Centuries*. New York, 1930. Dard Hunter, *Old Paper-making in China and Japan*. Chillicothe, Ohio, 1932. J. J. Le Français de Lalande, *L'art de faire le papier*. [Paris, c. 1770.] A. Nicolai, *Histoire des moulins à papier du Sud-Ouest de la France, 1300-1800*. 2 vols. Bordeaux, 1935. Altogether some two dozen books and pamphlets in various languages, dating from about 1770 to 1934, have been added to the Library as a result of this gift. H. THOMAS.

98. A HATHOR-CAPITAL FROM BUBASTIS.

A RED granite capital of a column was presented by the Egypt Exploration Society in 1891 from their excavations at Bubastis. It represents the head of the goddess Hathor, and on each side bears the cartouche of Osorkon II, a king of the XXIInd Dynasty. When, during the recent rearrangement of the Egyptian Sculpture Gallery, the capital was being removed to the shelf where it is at present exhibited, it was found to consist of two separate pieces, which had been split from each other owing to the fall of the capital at some time in the past. The smaller section was found to be inscribed on the under surface with part of the name of a king. After the title 'King of upper and lower Egypt' may be seen the remains of a cartouche beginning *User-maāt-Rā* . . ., and part of a Horus-name consisting of the tail of the hawk perched upon the *serekh*, and the hindquarters of a bull. Thus the Horus-name was one of those beginning *ka nekht* 'victorious bull'. Above, on the left, is a sun's disk. If allowance is made for a further part of the capital to have been broken away, it is quite possible that the complete Horus-name and cartouche were originally present on the capital. The larger section had perished on its under surface to a depth of 1½ inches, doubtless owing to weathering, and preserved no trace of an inscription.

Now Édouard Naville, who excavated the temple of Bubastis, states¹

¹ 'Bubastis', pp. 11 ff., 47 ff.

that on the under surface of three of the four large Hathor-capitals, which once stood in the hypostyle hall of the temple, he found inscriptions of Osorkon I, and from these deduces that that king found the hall in ruins and set it up again, engraving a dedication of his own upon the under surface of the capitals. Later, according to Naville, Osorkon II added his cartouches upon the sides. The capitals themselves he believed to be of Middle Kingdom date. But Naville seems to have missed the name upon the base of B.M. 1107, the fourth capital, which cannot possibly be that of Osorkon I (*Sekhem-kheper-Rā-setep-en-Rā*), and the appearance of this different name tells against his theory of the restoration by that king. Moreover, the texts and figures which form Osorkon I's supposed dedications beneath the other three capitals, published by Naville,¹ are of a most unlikely type to have been originally designed for a position where they would be invisible. The capitals were almost certainly wall-blocks, sculptured by Osorkon I, which have been shaped into their present form of capitals by a later monarch. The same deduction may obviously be made from the deeply cut inscription under B.M. 1107, i.e. it was a block carved with the prenomen of a king *User-maāt-Rā* . . . which has been re-shaped into a capital. Now this prenomen and the Horus-name *Ka nekht* . . . could belong together to (a) Rameses II (*User-maāt-Rā-setep-en-Rā*); (b) Osorkon II (*User-maāt-Rā-setep-en-Amen*); (c) one of the later kings called Rameses. Of these alternatives (b) is most unlikely, if only because, when the cartouche of Osorkon II is written vertically, the hieroglyph *A* of the word *Amen* is placed in front of the *user*-sign, and this has not been done here. Of the other two possibilities (a) is much the more probable, since the name of Rameses II is found far more frequently at Bubastis than that of any of the later Ramessides, and is constantly usurped by Osorkon II, who had it altered into his own (e.g. upon the granite column from the same hypostyle hall, B.M. 1065). In view, therefore, of this usurpation, and of the fact that Osorkon II's festival hall at Bubastis was largely built of fragments of monuments of Rameses II, and also of the fact that the four large Hathor-capitals bear Osorkon II's cartouches upon their sides, we

¹ 'Bubastis', Plate XLI, A, B, C.

are justified in forming the conclusion that these capitals were made, at the order of Osorkon II, out of blocks from ruined or intentionally demolished buildings which had been erected by Rameses II and Osorkon I. A. W. SHORTER.

99. ROMAN PORTRAITS FROM EGYPT.

THE authorities of the National Gallery have transferred to the British Museum on loan a collection of sixteen portraits, ranging in date from the first to the fourth centuries A.D. All of these are from Sir Flinders Petrie's excavations at Hawara, in the Fayum, in 1888 and were presented to the National Gallery by the British School of Archaeology in Egypt, Mr Jesse Haworth, and Mr H. Martyn-Kennard, except for four examples purchased.

The style of these paintings has recently been the subject of a special study¹ in which the eastern conception of 'portraits' is compared to contemporary instances from Dura, Palmyra, and Cathay—a comparison which springs to the eye but has not yet been fully worked out. The principal argument of this study is that the introduction of this form of portraiture in Egypt is entirely Roman, and developed by the Roman settlement of veterans, and this argument, though it has been questioned,² seems convincing. There is nothing typical of the Eastern Hellenistic schools in them.

A selection from this collection will be exhibited, with those already in the Museum, in the Third Egyptian Room. SIDNEY SMITH.

100. A CAST BRONZE MERÉ FROM NEW ZEALAND.

THE Ethnographical Sub-Department has received, as a gift from Mr H. G. Beasley, a replica in bronze of a New Zealand basalt hand-club, of a type known as a 'Meré'. These objects were carried by chiefs as symbols of authority, and handed down from one generation to another. In the earlier days of British colonization replicas of these were made in iron and bronze (materials not known to the Maori), for trade purposes.

¹ Dr Heinrich Drerup, *Die Datierung der Mumiën-porträts* (Studien zur Geschichte und Kultur des Altertums, Band XIX, Heft 1), Paderborn, 1933.

² *Journal of Egyptian Archaeology*, xx, 228-9.

This specimen is of particular interest, being engraved with the arms of Sir Joseph Banks, one of the patrons of the Cook Expeditions, and one of the greatest benefactors of the British Museum.

Replicas of this type of weapon were also made of iron painted green, but so far the British Museum collection does not include a specimen of this latter class.

T. A. JOYCE.

101. OTHER ACQUISITIONS.

BRITISH AND MEDIEVAL ANTIQUITIES.

FIFTEEN palaeolithic implements from Lewa, North Kenya. *Presented by Mr A. Robertson.*

Sixty-six predynastic flint implements from Armant, Egypt. *Presented by Sir Robert Mond, on behalf of the Egypt Exploration Society.*

Series of flint implements and pottery fragments from Easton Down flint-mines, Wilts., and pottery fragments from habitation-sites on Boscombe Down East. *Presented by Dr J. F. S. Stone.*

Partly polished flint axe found at Carshalton, Surrey. *Presented by Mr W. L. Hayward.*

Series of objects excavated by Professor Vassits on a prehistoric site at Vinča, near Belgrade. *Presented by Sir Charles Hyde.*

Silver sweetmeat box, with hall-mark of 1679/80, made by John Sutton. *Presented by Mr Rennie Manderson.*

CERAMICS AND GLASS (WESTERN).

Twelve specimens of glass, English and Dutch. *Presented by Mr Rennie Manderson.*

Chelsea white group: Europa and the Bull, 1745-9. *Presented by Messrs Stoner & Evans.*

COINS AND MEDALS.

A specimen of the medal given to those present at the canonization of Sir Thomas More and John Fisher. *Presented by Mr Robert Steele.*

A bronze medal of the Danish numismatist H. H. Schou (1858-1932). *Presented by Mr T. W. Armitage.*

Seven silver coins of Arakan of the seventeenth and eighteenth centuries. *Presented by Mr Alex. A. Orme.*

A medallion in bronze of Rudyard Kipling by Artur Löwenthal. *Presented by Captain John Ball.*

A modern Mexican gold medal with a reproduction of the 'Calendar Stone'. *Presented by Mrs Alec Tweedie.*

Three ivory theatre-ticket passes of the early nineteenth century of Covent Garden and the Haymarket Theatre. *Presented by Captain E. W. Swan.*

A bronze medal of Raimondo Lavagnoli attributed to Candida. *Presented by the late Mrs Ionides in the name of herself and her late husband Mr C. A. Ionides.*

Thirty-three Roman bronze coins, chiefly of the Republican period. *Presented by Professor T. O. Mabbott.*

Thirteen silver and thirty-four bronze Roman coins of the first and second centuries A.D. *Presented by Monsieur Paul Tinchant.*

An electrum hekte of Cyzicus of the early fifth century B.C. *Presented by Mr H. C. Hoskier.*

EGYPTIAN AND ASSYRIAN ANTIQUITIES.

Three small bronzes from Luristan. *Presented by Dr C. Davies Sherborn.*

Five cylinder seals, acquired in Egypt, published in the *Journal of Egyptian Archaeology*, VIII, pp. 207 ff. *Presented by Mr G. D. Hornblower.*

Five cylinder seals, of the early periods, from Iraq. *Presented by Mr Edmund Sykes Lamplough in memory of Mr Williamson Lamplough.*

A stele, six fragments of reliefs, and a collection of small antiquities from Amarna. *Presented by the Egypt Exploration Society.*

ETHNOGRAPHY.

Three painted shields from the Masai, a wooden bark-cloth beater from Uganda, and other objects from East Africa. *Presented by Mrs S. L. Hinde.*

A series of archaic pottery figurines and a finely flaked obsidian blade and arrowhead; excavated near Mt. Orizaba, Mexico.

A wooden ink-pot and pen used by a Mullah of the Ellisaid tribe of Somali. *Presented by Mr A. T. Curle.*

A basket for catching small fish after poisoning rivers; from the Maquiritiri Indians of the Upper Orinoco River, Venezuela. *Presented by the Marquis de Wavrin.*

A series of quartz microliths, and a stone celt, from Wana, Northern Provinces, Nigeria. *Presented by the Rev. A. S. Judd.*

Two polished stone spear-blades, ■ fragment of a bone harpoon, and a bone wedge; excavated from a burial mound on Gabriola Island, British Columbia. *Presented by Mr J. Whalley.*

A necklet, two waistbands, and a circlet: the regalia of the Grigri Bush Secret Society, Liberia. *Presented by Mr A. Allen.*

Two bamboo quivers containing darts of unusual type for use with the blow-gun, from Borneo.

A hide whip about 50 feet long, for use with a dog-team; from the Eskimo of Baffin Land.

A stone adze-blade of unusual size and fine workmanship, from the Gambier Islands.

An ancient iron currency disk from Ashanti, stone implements from the Gold Coast, and two large pottery heads and funerary equipment from the Kwahu tribe, Gold Coast. *Presented by Capt. R. P. Wild, M.C.*

A solid silver figurine of the goddess Coatlicue, from ancient Mexico. *Presented by Mrs Alec Tweedie.*

A technological series illustrating the manufacture of stone spear-heads and ground stone axes, from the Worora tribe, Kummunya Reserve, Kimberley District, Northern Australia. *Presented by the Rev. J. R. B. Love.*

An ethnographical series from South and West Africa. *Presented by Mrs Florence Richardson, in memory of her late husband, John Rolls Richardson.*

A large grooved hammerstone and a series of quartz and chert arrowheads, from a site denuded by wind erosion at Kisbey, Mid-West Saskatchewan, Canada.

An earth pipe, a wooden pipe, and a lump of native tobacco, from Southern Rhodesia, and a paddle from Lewanika's state barge. *Presented by Mr F. W. Mackenzie-Skues, F.S.E.*

An ethnographical series from the Eskimo of Ammassalik, East

Greenland. The material was collected in 1901-2 by Christian Kruuse, M.A., and represents a now extinct form of Eskimo culture of which the British Museum has hitherto had no examples.

A large ethnographical series from Northern Zululand. *Collected in 1935, and presented by Major P. H. G. and Miss A. Powell-Cotton.*

A series of ancient stone axe-heads from various rivers in Brazil.

Two brass masks, worn as caps on ceremonial occasions, from the French Cameroons. *Presented by Dr Gordon Sanders.*

A series of over fifty baskets from the Indians of the north-west coast of America.

A series of paintings of the Tuscarora tribe, North America, made by the donor's father about 1875. *Presented by Miss M. Dollman.*

ORIENTAL ANTIQUITIES.

Dish with blue glaze and mark of the Shun Chih period (1644-61). *Presented by Mr. Wu Lai-hsi.*

Twenty-eight fragments from Chekiang and Honan: three celadon dishes, a white bowl, and two small brown pots. *Presented by Dr Manzo Nakao.*

Satsuma vase with two lids and cyclical date = 1806. *Presented by Mr Robert J. Walker, F.R.G.S.*

Chinese porcelain figure of a European playing a lute, Ch'ien Lung period (1736-95). *Presented by Mr Harcourt Johnstone, through the National Art-Collections Fund.*

Bronze image of Lakshmī under the shadow of the seven cobra heads of Śeṣha. Indian, about twelfth century. *Presented by Dr A. W. Oxford.*

Glass seal of a White Hun chief with inscription in the Ephthalite language. Fourth century A.D. *Presented by Mr C. Pearce.*

Hashirakake print by Koriūsai. *Presented by Mr Basil Gray.*

Hokusai—complete set of eight prints from an extremely rare set of Yedo Hakkei (Eight Views of Yedo), signed Zen Hokusai I-itsu. About 1825-30. *Presented by Mr O. C. Raphael.*

ORIENTAL MANUSCRIPT.

Arabic Manuscript: *Rauḍat al-muḥibbīn wa-nuzhat al-‘āshiqīn*, a treatise on spiritual love, illustrated by quotations from the *Qur’ān*, *Hadīth*, and poetry, by Shams al-Dīn Muḥammad ibn Abi Naṣr Ibn Kaīyim al-Jauzīyah. Seventeenth century. 8°.

PRINTED BOOKS.

Ellis Ames Ballard: *Catalogue intimate and descriptive of my Kipling Collection*. Privately printed: Philadelphia, 1935. *Presented by the Author*.

Die Chronik der Feldmühle. Stettin, 1935. *Presented by Feldmühle Papier- und Zellstoffwerke A.-G. in Stettin*.

The Earliest Statutes of Jesus College, Cambridge, issued by James Stanley, Bishop of Ely, A.D. 1514-15. Cambridge, 1935. *Presented by the Master and Fellows of Jesus College*.

Homiliu-Bók (Icelandic Sermons). Perg. 4to No. 15 in the Royal Library, Stockholm. With an introduction by Fredrik Paasche. Levin & Munksgaard, Copenhagen, 1935. *Presented by Mr Ejnar Munksgaard*.

G. J. Duverney: *Myologie complete en couleur et grandeur naturelle*. [Essays written in illustration of twenty anatomical plates by J. Gautier d’Agoty.] Paris, 1746. The plates represent a very early attempt at printing in four colours.

R. T. H. Laennec: *De l’auscultation médiate*. Paris, 1819. The rare first edition.

PRINTS AND DRAWINGS.

Jean Louis Desprez, *Fête at the Villa d’Este, Tivoli*. Etching coloured by hand.

John Raphael Smith, *The Promenade at Carlisle House*. Mezzotint.

Mariette Lydis, *Study of a hand*. Drawing. *Presented by Mrs Alfred Tylor*.

Mariette Lydis, *Ovid’s ‘Art of Love’*, illustrated by fourteen lithographs, including a second set of the lithographs, in outline only, and three original drawings. Govone Press, 1931.

Mariette Lydis, Baudelaire's 'Les Fleurs du Mal', illustrated by thirty-three hand-coloured lithographs. Govone Press, 1928.

Sir Francis Seymour Haden, thirteen drawings, two touched photographs, ■ woodcut, and four of the original copper plates of the etchings. *Presented by Mrs H. N. Harrington and her son Mr H. N. Harrington.*

Helen Bedford, Portrait of Lucien Pissarro. Drawing. *Presented by the Artist.*

Ludwig Krug, St. John on Patmos. Engraving, first state.

Master W., Hercules, copy of the engraving by Dürer.

Édouard Chèvres, Battle Scene, Drawing. *Presented by Mr John Giltsoff.*

Stanley Wilson, six colour prints. *Presented by Mrs Strong.*

Arthur Heintzelman, twenty-four original etchings. *Presented by the Artist.*

THE BINDING OF THE CODEX SINAITICUS

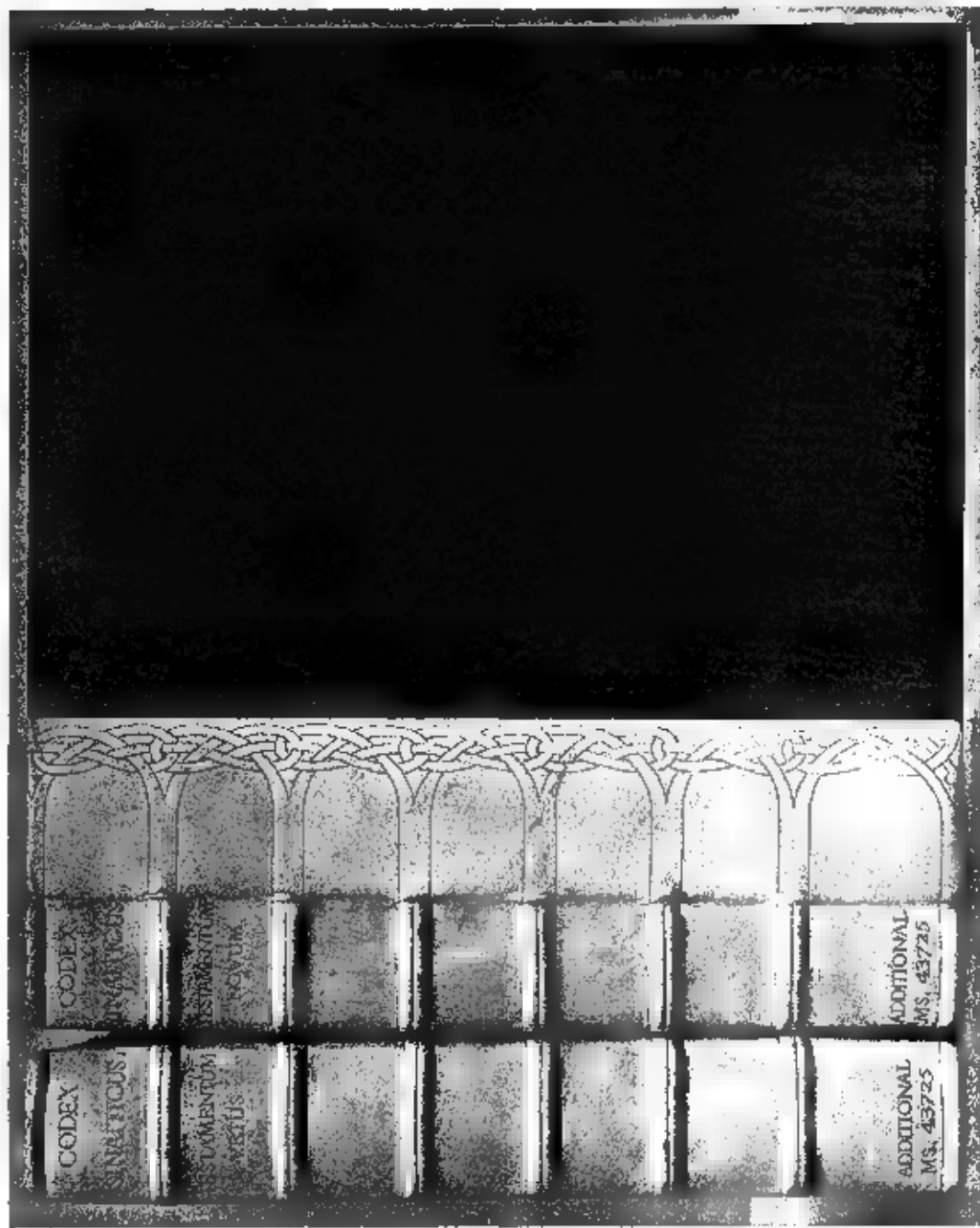
THE Codex when received consisted of detached sections and a number of single leaves.

The 'vellum', which ■ vellum-maker considers to consist of sheep-skin much scraped and rubbed down, is very thin and curls persistently towards the hair side.

The sections, with the eight leaves arranged with the hair side facing hair side and flesh side flesh side, and fastened together, were pricked right through as a guide to the ruling. The ruling was done with a point right across two leaves on the flesh side only, leaving an indented line on that side and a very slightly raised line on the hair side.

There is evidence of at least two bindings; the first was sewn with a single thread of loosely twisted hemp. This first binding must have come apart, as at some subsequent time numerous leaves that had become detached were roughly overcast by fine hempen thread used double, on to neighbouring sections. The overcasting was over the earlier glue at the backs of the sections and little regard was paid to the original gathering.

The overcast sections were sewn with double hempen thread



LIII. THE CODEX SINAITICUS BOUND

exactly resembling the single thread of the earlier sewing. The back of the book was very heavily glued over the remains of the earlier glue.

The thick double thread and the overcasting must have caused an unmanageable amount of swelling in the back, and the book must have been at this period misshapen and could hardly have opened well enough for the inner columns of writing to have been read easily. The edges were cut clumsily, while the back was out of shape, with the result that now that the backs of the sections are even, the fore edge is irregular.

It is evident from the cutting that the book was formerly bound in one volume. There is evidence that the last binding was cut off, possibly with a view to replacing it with something better. An unexplained feature is the separating of the inner pair of leaves of many sections by a clean cut.

The chief tasks in the repairing were the mending of the almost innumerable slits in the edges of the leaves, the flattening of the vellum, the joining of detached leaves, and the strengthening of the folds where these were weak.

For the mending, after many trials, a very satisfactory thin vellum, with a buffed underside to help the sticking, was made. For the guarding fine linen, sun-bleached to exactly the right shade, was woven in Northern Ireland, while for the flattening a frame was made that allowed weights to be attached to the edges of the leaves by strings and clips. Before being stretched the Codex leaves were left for about an hour in a damp atmosphere to soften them. The stretching-frame was also used to put some tension on the guarded leaves to avoid any cockling due to contraction, and long strips of vellum edging faulty leaves were also dried under slight tension for the same reason.

As it is necessary that every part of every leaf should be available for study, the sections were thrown out on section guards to which they were sewn by continuous stitches. As this throws a considerable strain on the unsupported sewing, at the risk of increasing the already considerable 'swelling' caused by the guarding a thick three-cord thread was used to sew the sections to the guards. As the

stitches inside the guard were glued between folded linen, every one of the fourteen stitches would have to fail before a section could come loose.

This method of throwing out the sections has the further advantage of keeping the glue and 'backing' clear of the substance of the book.

The book was sewn on six double bands of hempen cord with unbleached linen thread. The boards are of oak selected from a large number prepared and left to twist as they would for three months.

It was decided not to use clasps, although should the boards show an inclination to warp in the trying and drying Museum atmosphere these can be added at any time.

The leather, alum-tawed goat-skin, has as far as can be ascertained the same qualities as the white binding leathers that have lasted so well on old books.

The Codex is bound in two volumes, lettered on the spine in gold, and there is some simple interlaced ornament on the edges of the leather on the sides.

As the specially made materials are now to be got it is hoped that the trouble taken by the makers may help in the binding of other valuable books.

The two volumes in there present form are illustrated in Pl. LIII.

DOUGLAS COCKERELL.

EXHIBITIONS

THE *Eumorfopoulos Collection* which is in process of being acquired for the nation is now on exhibition at the Victoria and Albert Museum. With the exception of the objects which are on loan to provincial museums and a few unimportant pieces which were crowded out, the Collection can now be seen by the public in its entirety for the first time. When this exhibition closes the collection will be gradually divided between the Victoria and Albert and the British Museums and cannot come together again until that most desirable objective, a Museum of Oriental Art, is reached.

Meanwhile the public will be able to realize the size and importance of the Collection. It fills completely the great North Court of the Victoria and Albert Museum, and it ranges over the whole field of Chinese art. It is, in fact, a microcosm of the recent Chinese Exhibition at Burlington House; and many enthusiasts who miss the enjoyment of that wonderful display will find consolation and renewed pleasure in the Eumorfopoulos exhibition, which has had the advantage of being arranged by the same hand as its predecessor.

In some departments, indeed, a comparison of the two exhibitions would end in favour of the Eumorfopoulos Collection. The ancient jades and the Han pottery are certainly more numerous and the representation of T'ang art is not only fuller but in some ways better. The T'ang jewellery and metalwork are remarkably fine; and, even if the Collection does not include a Lohan, its T'ang pottery is unquestionably the most important of its kind that has yet been got together. Another striking feature is the architectural group, a series of pottery models of houses and buildings taken from tombs and probably of the Northern Wei period. For the rest, the bronzes include a number of specimens that are already famous; there are some important pictures and sculptures; the ceramics in general are highly interesting, though, in view of the splendid collection of Ch'ing dynasty wares already in the National Museums, very little from the later periods has been included: and there are some choice miscellaneous specimens of carved bone, ivory, and lacquer, beside an important series of early glass objects.

The Exhibition will serve to show the public what a splendid bargain they are getting in the acquisition of this great Collection. It also gives them an opportunity of helping to pay off the remaining two-fifths of the sum required for its purchase. R. L. HOBSON.

PRINTS and Drawings from Canaletto to Constable. The Exhibition of drawings and prints of landscape and architecture, under the title 'Canaletto to Constable', which was opened to the public on 29 February, occupies two bays of the gallery of the Department of Prints and Drawings. As the title implies, it includes English as well as foreign landscape-draughtsmen; prints as well as drawings are

exhibited. They are arranged on the wall-spaces and screens in groups representing successive phases and manners, irrespective of nationality. The exhibition begins with views by Canaletto of Venice and London, and is followed by the earlier eighteenth-century topographers. Later sections comprise classical and baroque landscape and architecture, architectural *capricci* by Piranesi and his French followers, and foreign topography, which may be regarded as illustrating the traditional 'Grand Tour', by English, French, and German artists of the later eighteenth century. The second bay begins with the romantic landscape of Alexander Cozens, Gainsborough, and their foreign contemporaries, and continues with a series of Dutch and English topographical water-colour draughtsmen from Thomas Hearne to George Shepherd and from Jacob Cats to Gerrit Lamberts. The exhibition concludes with the greater English water-colour artists of the first half of the nineteenth century—Girtin, Turner, Crome, Cotman, and finally Constable. The arrangement of the remaining exhibits, almost exclusively prints, on the slopes and swing-stands follows the same principle.

On the three wall-spaces (XII, XIII, and XIV) devoted to the periodical exhibition of foreign drawings is arranged a selection of the drawings in the Department from Vasari's collection, including the recently acquired sheet described in an earlier article (p. 152).

On three of the slopes and one of the wall-spaces in the bay nearest the Students' Room is exhibited part of the collection of altered plates presented by the Marquess of Sligo, noticed in the preceding number of the Quarterly (p. 88).

PREHISTORIC *Antiquities*. Since the last report (Vol. IX, p. 100) the following special exhibitions of prehistoric material have been held at the head of the main staircase in the Department of British and Medieval Antiquities. A mass of potsherds in the Greenwell Collection from Yorkshire barrows was sorted and arranged by Miss Newbigin, some being put together and restored as plain or slightly decorated bowls of neolithic type. The long barrow excavated by Mr C. W. Phillips at Skendleby, Lincs., has been already noticed (Vol. X, p. 56), and with his assistance

Dr Grahame Clark displayed the principal antiquities excavated in the Fen district for the Fenland Research Committee (Vol. X, p. 147). This exhibition was followed by a selection from the relics presented in recent years by the Governor and Company of the Bank of England, and found during the reconstruction of the Bank premises. In March attention was drawn to a geological problem by a representative series of flint implements in the Sturge Bequest from Warren Hill, between Mildenhall and Icklingham, Suffolk, the discovery of thousands of good specimens in a glacial moraine being of scientific importance.

RECENT PUBLICATIONS

IN *Nielli chiefly Italian of the fifteenth century. Plates, Sulphur Casts and Prints preserved in the British Museum*, by A. M. Hind, which has just appeared, all the examples in the collections both of the Print Room and of the Department of Medieval Antiquities have been catalogued and, in practically every case, reproduced. There are 57 collotype plates (including 4 plates of illustrative material), 24 pages of introductory matter, including descriptions of the process and a bibliography, and a catalogue of 324 numbers. The format of the book is quarto; it is bound in buckram and printed on pure hand-made paper by the Chiswick Press, Ltd.; its price is £2. It is uniform in size and style with the *Corpus of Early Italian Engravings*, which the same author has in preparation.

The British Museum collection of *nielli*, one of the most important existing in all the three forms specified in the title, had in recent years received but little attention. The Print Room series has now been rearranged and the prints have been remounted in a form which the plates of the Catalogue exactly reproduce. The Catalogue is preceded by an introduction which discusses the general history of *niello*, and the problems that surround the name and work of Maso Finiguerra. Certain capital pieces outside the British Museum are reproduced in this relation. The publication, as far as the material in the British Museum is concerned, must rank as definitive and should form an invaluable basis for the further study of the subject.

General Catalogue of Printed Books, New Edition. Volumes XII and XIII have been published, bringing the Catalogue down to *BEOVULF*.

ADDENDA AND CORRIGENDA

B.M.Q. IX, p. 93:

Dr Gunther Roeder, Director of the Pelizaeus Museum at Hildesheim, has published, in the *Jahrbuch des deutschen Archäologischen Instituts*, 1933, a wax model, Hildesheim 1620, very similar to that acquired by this museum. Dr Roeder says of this figure: 'Dieses Wachsmoell ist offenbar aus fünf in eigenen Formen ausgegossenen Teilen zusammengesetzt, den Beinen, den Oberschenkeln mit der unteren Rumpfhälfte, der oberen Rumpfhälfte mit dem Kopfe, und endlich den beiden Armen.' There is therefore very little doubt that this was a model for casting, composed of parts according to the usual Egyptian technique.

In a private communication Dr Roeder has pointed out that these figures almost certainly belong to the late period, and that the early date ascribed in *B.M.Q.* IX, 93 is most improbable. SIDNEY SMITH.

B.M.Q. X:

- p. 136. *For* Mr B. W. Davies *read* Mr B. W. Davis.
- p. 137. *For* Mrs Edmund Gardner *read* Mrs John Gardner.
- p. 138. *For* Moroni River *read* Maroni or Marowijne River.
- p. 140. *For* Mrs Arthur French *read* Mrs Arthur Trench.
- p. 141. *For* Miss W. Weatherall *read* Miss W. Wetherall.

p. 167, l. 7. This statement needs to be modified in the light of new evidence afforded by maps in the library of the Marquess of Salisbury at Hatfield House. In the Hatfield portfolios are two other signed plans by Adams: one entitled 'Sa:^t Nicholas Ilande by Plimmovthe, 1592' (Portfolio 2/31); the other a smaller-scale (120 yards to an inch) plan of Flushing, corresponding closely in detail with Cotton MS. Augustus I. ii. 105, executed in 1585, and dedicated 'Mecaenati suo optimo Do. Francisco Walsinghamo' (Portfolio 2/43). These portfolios also contain, in addition to an unsigned map of Falmouth Haven apparently by Adams, dated 1592 (Portfolio 2/50), a plan of Ostend (Portfolio 1/51) and of 'townes and fortes emblokinge the towne of Ostende' (Portfolio 2/46), both dated 1590, by Simon Basilius, who describes himself as servant (*famulus*) of Robert Adams. It is clear that Adams must be accorded a place of some eminence among Elizabethan cartographers.

LIBRI DESIDERATI. I

FIRST SHORT-TITLE LIST OF BIBLIOGRAPHIES NOT IN THE BRITISH MUSEUM LIBRARY

Compiled by THEODORE BESTERMAN.

It has been more than once suggested, notably in connexion with the 'Friends of the National Libraries', that lists of *libri desiderati* for the British Museum should be printed, in the hope of attracting offers, either for donation or for purchase, of books which would fill gaps in the national library. We make a beginning with this list of bibliographies, compiled by a member of the F.N.L., Mr. Besterman, in the course of preparing his 'Bibliography of Bibliographies'. He has kindly placed it at our disposal, and hopes to follow it up by further lists. The Keeper of Printed Books will be glad to hear of books in the list from owners who are willing to offer them.

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